

THE ATHENÆUM

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No. 3351.

SATURDAY, JANUARY 16, 1892.

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ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—ELECTION OF ASSOCIATES.—The Day appointed for RECEIVING WORKS by Candidates is WEDNESDAY, February 17th, and the day of ELECTION, FRIDAY, 19th.

ALFRED D. FRIPP, R.W.S., Secretary.

ROYAL HISTORICAL SOCIETY, 20, Hanover-square, W.—THURSDAY, 21st January, at 8.30 P.M., Mr. O. BROWNING, M.A. V.P.R. Hist.S., will read a Paper on 'The Evolution of the Family.'

VICTORIA INSTITUTE.—Meeting, MONDAY, January 18th, at 8 o'clock. Paper entitled 'The Weak Side of Natural Selection,' by J. W. SLATER, F.R.S.—S, Adelphi-terrace, Charing Cross.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, Piccadilly, W.

TUESDAY NEXT (January 19), at Three o'clock, Professor VICTOR ROBERTS, F.R.S. FIRST OF TWELVE LECTURES on 'The Structure and Functions of the Nervous System—the Brain.'

THURSDAY (January 21), at Three o'clock, A. S. MURRAY, Esq., LL.D. F.R.S. FIRST OF THREE LECTURES on 'Some Aspects of Greek Sculpture in Relief.'

Half-a-Guinea.

SATURDAY (January 23), at Three o'clock, Professor J. A. FLEMING, M.A. FIRST OF THREE LECTURES on 'The Induction Coil and Alternate Current Transformer.'

Half-a-Guinea.

Subscription to all the Courses in the Season, Two Guineas.

FRIDAY (January 22), at Nine o'clock, the Right Hon. LORD RAYLEIGH, M.A. D.C.L. F.R.S., on 'The Composition of Water.'

To the Friday Evening Meetings Members and their Friends only are admitted.

SOUTH KENSINGTON MUSEUM. Mr. MAURICE HEBWILL will give a COURSE OF SIX LECTURES upon 'THE REVIVAL OF PLATONISM,' as illustrated by the ART of the RENAISSANCE, in the Lecture Theatre on WEDNESDAY, February 18th, and Five Following Wednesdays, at 3.45 P.M. Lime-Light Gardens, W.

LONDON SOCIETY FOR THE EXTENSION OF UNIVERSITY TEACHING.—CHELSEA CENTRE.

The following COURSES OF TEN LECTURES is to be given in LENT TERM:—

At the BRITISH MUSEUM (by permission of the Trustees), 'GREEK ART AND LIFE.' Ten Demonstrative Lectures, by Miss Eugenie Sellers, on the Parthenon Marbles, and Miss Millington-Labbury, illustrated from the Parthenon Marbles and other Monuments in the Museum. On TUESDAY, at 8.30 P.M., beginning January 19th.

Fee for the Course, 10s.; Teachers, 5s. Artisan's Tickets may be obtained in the Sign Room, 2s. 6d., at the First Lecture.

At CHELSEA TOWN HALL, 'EUROPE IN THE MIDDLE AGES to the TIME OF DANTE,' by S. R. Gardiner, D.C.L. On FRIDAYS, at 3 P.M., beginning January 22nd.

DANTE'S 'PARADISO,' by P. H. Wicksteed, M.A. On TUESDAYS, at 8 P.M., beginning January 20th.

Fee for each of these Courses, 11s.; for the two together, 20s. Teachers half-price. Tickets may be obtained in the Lecture-Room at the opening Lectures.

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Applications, which should be in writing, should be addressed to the PRIVATE SECRETARY, Colonial Office, London, S.W., and should be received on or before February 1st.

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The Council is prepared to appoint a DEMONSTRATOR and ASSISTANT LECTURER in CHEMISTRY, at a salary of 150l. per annum.—Requests for particulars and applications, with testimonials and references, should be forwarded before February 18th, 1892, to Cardiff, January 8th, 1892.

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CLASSES will REOPEN on JANUARY 18th, 1892. For Prospectuses, references, &c., apply to the PRINCIPAL.

MOUNT VIEW, HAMPTSTEAD.—Mrs. BAYNES has transferred the direction of her School to her daughter, Miss HELEN E. BAYNES (Scholar of Somerville Hall, Oxford). The EASTER TERM will begin on THURSDAY, January 21st. Reference kindly allowed to Mrs. Benson, Lambeth Palace; J. Ruskin, LL.D., Brantwood, Coniston; Prof. Campbell, St. Andrews, N.B., and others.

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BEDFORD COLLEGE, LONDON (for WOMEN), 8 and 9, York-place, Baker-street, W.

LENT TERM will begin in the Art School on MONDAY, January 11; in the College on THURSDAY, January 14; in the Training Department on MONDAY, January 18. Mrs. BRYANT, D.Sc., will deliver a Course of Eleven Lectures on 'Psychology,' beginning WEDNESDAY, January 20, at 3.30. These Lectures are open to others besides the Students of the College.—For particulars apply to LUCY J. RUSSELL, Honorary Secretary.

PARIS.—The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 24, Rue de Rivoli.

SCHOOL for MODERN ORIENTAL STUDIES (established by the Imperial Institute in union with University College and King's College, London).—A Public Lecture, in connection with this School, will be delivered on THURSDAY, January 21st, in the Theatre of University College, Gower-street, W.C., by Major-General Sir FREDERICK GOLDSMID, C.B. K.C.S.I., the Imperial Institute's Lecturer in Persian. The subject of the Lecture will be 'PERSIA: its Language and Literature.' JOHN ERIC ERICHSEN, Esq., LL.D. F.R.S., President of University College, will take the Chair. The doors will be open at 4.45, and the Lecture will commence at 5 P.M. The Public will be admitted Free.

KING'S COLLEGE, LONDON.

PRACTICAL WORK in PHYSICS for the B.Sc. EXAMINATION of the UNIVERSITY of LONDON, 1892. The CLASS will REOPEN JANUARY 20, 1892, and will be held every WEDNESDAY EVENING from 6.30 to 9, and every SATURDAY MORNING from 10 to 1, for Practical Work in Heat, Light, Electricity, Magnetism, and other Branches of Physics. For prospectus apply to J. W. CUNNINGHAM, Secretary.

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KING'S COLLEGE, LONDON.—(LADIES)

DEPARTMENT.—13, Kensington-square, close to High-street, Kensington, Station. The Department REOPENS on MONDAY, January 18. Besides the usual Lectures and Classes, Special Lectures will be given as follows:—Prof. DOUGLAS on 'China and the Chinese.' Sir HUGH BEVEY, Bart., M.B., on 'Public Health.' G. STILLINGFLEET JOHNSON, F.R.S., on 'Chemistry of Matter in Relation to Common Life.' CARL AMBROSTER on 'Wagner's Works.' Professor WARR on 'The Poetry of Homer.' Wood-Carving Classes are also held in connexion with the Carpenters' Company. For Syllabus of Lectures (price 4d.) or further information apply to the Vice-Principal, Miss C. G. SCHWARTZ, at the above address.

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SATURDAY, JANUARY 16, 1892.

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The tour occupied a full year (1890). It commenced during the mild winter of the Persian Gulf, and ended in a bleak December on the shores of the Black Sea. Mrs. Bishop proceeded from Bushahr, "the great starting-point of travellers from India who desire to go home through Persia by Shiraz and Persepolis," by water to Baghdad, and from Baghdad, by land, to Tihiran. Remaining for some three weeks as Sir Drummond Wolff's guest at the British Legation, she retraced her steps from the Shah's capital to the sacred city of Kûm, and thence followed the post-road, through Kashan, to Ispahan and Julfa. From Julfa she moved southward, and, after a zigzag diversion to the east, veered round to a north-westerly track along the line of the Bakhtiari mountains up to Khurmad, whence she passed, almost due north, to Hamadan. From Hamadan she made her way, through Urmi, Van, and Erzerûm, to Trebizond, at which place passenger steamers, under well-known flags, are available to convey the homeward bound to convenient ports of disembarkation.

Of course a great part of this tour is along an already well-beaten track, and Persia is one of those countries which happen to have received a lion's share of attention from European travellers. Indeed, after the appearance

of Mr. George Curzon's promised book, to which Mrs. Bishop pointedly alludes in her preface—more than once quoting the author in the body of her work—we ought to possess material for a most respectable bibliography bearing upon this ancient kingdom. But there are three sections of Mrs. Bishop's journey which take us into comparatively new lines of travel, or among tracts and people by no means familiar to the ordinary reader. The route from Kirmanshah to Tihiran, *vid Kûm*, is one of these, if we except the first three marches to Kangawar, and the last four into the capital. Far better known is the upper and more direct road through Hamadan, reported, at the time of our lady traveller's arrival, to have been blocked with snow for twenty days. But the following extracts from the "Hamilabad" letter show that there was difficulty in proceeding by any route from Kangawar eastward:—

"The bodies of two men and a boy, who had perished on the plain while we were struggling up the pass, had been brought in. This boy of twelve was 'the only son of his mother, and she was a widow.' He had started from Kangawar in the morning with five asses laden with chopped straw to sell for her, and had miserably perished. The two men were married and had left families. . . . At night the muleteers were beseeching on their knees. They said that they could not go on, that the caravan which had attempted to leave Kangawar in the morning had put back with three corpses, and that they and their mules would perish. In the morning it was for some time doubtful whether they could be induced or bribed to proceed. The day was fine and still, but they said that the snow was not broken. At last they agreed to start if we would promise to return at the first breath of wind!"

Then comes a characteristic picture, not the least interesting figure in which is the adventurous tourist herself:—

"Every resource against cold was brought out and put on. One eye was all that was visible of the servants' faces. The *charvadars* relied on their felt coats and raw sheepskins, with the fur inside, roped round their legs. There is danger of frost-bite even with all precautions. In addition to double woollen under-clothing I put on a pair of thick Chitral socks over two pairs of woollen stockings, and over these a pair of long, loose Afghan boots, made of sheepskin with the fur inside. Over my riding-dress, which is of flannel lined with heavy homespun, I had a long homespun jacket, an Afghan sheepskin coat, a heavy fur cloak over my knees, and a stout 'regulation' waterproof to keep out the wind. Add to this a cork helmet, a fisherman's hood, a 'six-ply' mask, two pairs of woollen gloves with mittens and double gauntlets, and the difficulty of mounting and dismounting for a person thus swaddled may be imagined! The Persians are all in cotton clothes."

Eventually the start was made, and Kûm, which is estimated at ten marches from Kangawar, of about nineteen miles each, was reached on the 19th of February, or in twelve days after leaving that place. This particular section of her journey has been, as we have said, comparatively unnoticed by travellers, and Mrs. Bishop, in a very few pages, describes her experience of it, both as regards scenery and incident, with a skilful hand. The long march of twenty-five miles into Kûm, taking "fully eight hours," although "quite comfortably got through on an Arab horse, with an occa-

sional gallop," must have been a weary one, for

"there was not a village on the route, only two or three heaps of deserted ruins and two or three ruinous mud *imamzadas*, no cultivation, streams, or springs, the scanty pools brackish, here and there the glittering whiteness of saline efflorescence, not a tree or even bush, nothing living except a few goats, picking up, who knows how, a scanty living—a blighted, blasted region, a land without a *raison d'être*."

The second section of Mrs. Bishop's travels which seems more especially noteworthy is that which relates to the Bakhtiari country and her residence among the Bakhtiaris. Sixty years ago something was told us of this region and its inhabitants by Mr. Stocqueler in a narrative of travel home from India through "untrodden tracts"; and he gave it as his opinion that, however uncomfortable travelling in Persia was at any time, in these mountainous districts it was much more uncomfortable than elsewhere. After dwelling on the lawless character of the mountain tribes, often reckless of control by Shah or local Beglerbeg, he described how he himself was attacked, blindfolded, and robbed by banditti. Since then the explorations of Layard and others have done much to open out communications between European sojourners and travellers in Persia and the Bakhtiari people; but not until the year 1890 had an English lady actually passed the summer months in the haunts of those rude mountaineers; been admitted to converse and interchange ideas with their headmen; been, as a rule, unmolested by any of their number; and had, moreover, succeeded in taking notes of their ways and photographs of their persons, of which they might have surmised, after their own vague fashion, that, "faith, she'll prent them."

The reader will find in them much to instruct, interest, and amuse. He will notice that on one occasion—happily uncommon—when moving up to a hill fort belonging to a chief, Mrs. Bishop and her small escort were fired upon by several men "with long guns"—an anxious incident when "the whistle and thud of bullets" over and among them proved "that the tribesmen, whatever their intentions, were in earnest." Mrs. Bishop's medical knowledge was turned to account by these wild people, who asked if she was seeking hidden treasure or "searching for medicine plants to sell in Feringhistan." Three of the men who had fired at her became her patients, and she was called on to prescribe for a mare suffering from a kick:—

"She had an enormous swelling from knee to shoulder, could not sleep, and could hardly eat, and as she belongs partly to Isfandiyar Khan, Aziz Khan, . . . distracted me by constant appeals to me to open what seemed an abscess. I had not the courage for this, but it was done, and the cut bled so profusely that a pad, a stone, and a bandage had to be applied. Unfortunately there was no relief from this venture, and Aziz 'worried' me out of my tent three times in the night to look at the creature. Besides that, he had about twenty ailing people outside the tent at 6 A.M., always sending to me to 'come at once.' He was told to wash the wound, but he would do nothing till I went out with my appliances, very grudgingly, I admit. The sweet animal was indeed suffering, and the swelling was much increased. A number of men

were standing round her, and when I told Aziz to remove the clot from the wound, they insisted that she would bleed to death.....till Aziz said, 'The *Khanum* shall do it, these Feringhi *Hakims* know everything.' To be regarded as a *Hakim* on the slenderest possible foundation is distressing, but to be regarded as a 'vet.' without any foundation at all is far worse. However, the clot was removed, and though the wound was three inches long there was still no relief, and Aziz said solemnly, 'Now do what you think best.' Very gradual pressure at the back of the leg brought out a black solid mass weighing fully a pound. 'God is great!' exclaimed the bystanders. 'May God forgive your sins!' cried Aziz, and fell at my feet with a genuine impulse of gratitude.....He said, 'We're a poor people, we have no money, but we have plenty of food. We have women who take out bullets, but in all our nation there is no *Hakim* who knows the wisdom of the Feringhis. Your medicines are good, and have healed many of our people, and though a *Kafir* we like you well and will do your bidding. The Agha speaks of sending a *Hakim* among us next year, but you are here, and though you are old you can ride, and eat our food, and you love our people. You have your tent, Isfandiyar Khan will give you a horse of pure pedigree, dwell among us till you are very old, and be our *Hakim*, and teach us the wisdom of the Feringhis.' Then, as if a sudden thought had struck him, he added, 'And you can cure mules and mares, and get much money, and when you go back to Feringhistan you'll be very rich.'

Mrs. Bishop has much to say about Christian missions and missionaries in Persia and Asiatic Turkey. On her first arrival in Baghdad she was lodged in the Church mission house, a spacious and commodious native building, but "inconveniently crowded, with the medical and clerical mission families, two lady missionaries, and two guests." Of Dr. Sutton, who had worked in those parts as a medical missionary for many years, she speaks in the highest terms, adding instances of his practical benevolence and usefulness, and bearing personal testimony that "in two years in the East" she had not seen "any European welcomed so cordially" as he into "Moslem homes." Later on she was a guest at the Church mission house in Julfa, where Dr. Bruce—a fellow missionary with Dr. Sutton of the Church Missionary Society, a man of rare ability, energy, and intelligence, with an admirable Persian scholar—has laboured for twenty years, practically as well as ostensibly, among the Armenian inhabitants. After emerging from the Bakhtiari mountains and "doing" Burujird and Hamadan, she turned her steps towards that part of the Turko-Persian frontier of Kurdistan in which English missionaries were busying themselves under somewhat different conditions from those just mentioned. But there were 300 miles of country to be got over between her position and the Lake of Urmi, the desired goal, and this country was as little frequented by European travellers as were the passes into the Bakhtiari region. How she accomplished the nineteen marches into which the route is divided is pleasantly told, notwithstanding its inevitable chapter of minor annoyances; and the satisfaction which she expresses at the courtesy and civility of the local authorities is by no means the least notable passage in her record. Her experience of the Persian Kurds, who seemed to be bent on doing honour to

the English "*khanum*," invests them with a character which would scarcely be accorded them by the Persian subjects of the Shah, to whom, as to the Osmanli Turk, their very name denotes mischief. At Sajbulak, "the capital of Northern Persian Kurdistan," the residence of a governor, and having "a reputed population of 5,000 souls," where she came "upon the track of Ida Pfeiffer," she must have seen much to interest, if not altogether to charm, the eye and senses; but our enterprising traveller must have been thankful when "a march over low and much-ploughed hills, an easy descent, and a ford" brought her down "upon the plain of Urmi, the 'Paradise of Persia,' and to the pleasant and friendly hamlet of Turkman, where," she adds, "I spent the night and made the half-march into Urmi yesterday morning." She continues:—

"This plain is truly 'Paradise' as seen from the hill above it, nor can I say that its charm disappears on more intimate acquaintance. Far from it! I have travelled now for nine months in Persia, and know pretty well what to expect—not to look for surprises of beauty and luxuriance, and to be satisfied with occasional oases of cultivation among brown, rocky, treeless hills, varied by brown villages with crops and spindly poplars and willows, contrasting with the harsh barrenness of the surrounding gravelly waste."

Then follows a good description:—

"But beautiful Urmi, far as the eye can reach, is one oasis. From Turkman onwards the plain becomes more and more attractive, the wood-embosomed villages closer together, the variety of trees greater. Irrigation canals shaded by fruit trees, and irrigation ditches bordered by reeds, carry water in abundance all through the plain. Swampy streams abound. Fair stretches of smooth green sward rejoice the eye. Big buffaloes draw heavy carts laden with the teeming produce of the black, slimy, bountiful soil from the fields into the villages. Wheat, maize, beans, melons, gourds, potatoes, carrots, turnips, beets, capsicum, chilis, *bringals*, lady's fingers, castor-oil (for burning), cotton, madder, salsify, scorzonera, celery, oil-seeds of various sorts, opium, and tobacco all flourish. The orchards are full of trees which almost merit the epithet noble. Noble indeed are the walnuts, and beautiful are the pomegranates, the apricots, the apples, the peach and plum trees, and glorious are the vineyards with their foliage, which, like that of the cherry and pear, is passing away in scarlet and gold. Nature has perfected her work and rests. It is autumn in its glories, but without its gloom. Men, women, and children are all busy. Here the wine-press is at work, there girls are laying clusters of grapes on terraces prepared for the purpose, to dry for raisins; women are gathering cotton and castor-oil seeds, little boys are taking buffaloes to bathe, men are driving and loading buffalo-carts, herding mares, ploughing and trenching, and in the innumerable villages the storehouses are being filled; the herbs and chilis are hanging from the roofs to dry, the women are making large cakes of animal fuel (of which they have sufficient for export), and are building it into great conical stacks, the crones are spinning in the sun, and the swaddled infants bound in their cradles are lying in the fields and vineyards, while the mothers are at work. This picture of beauty, fertility, and industry is framed by the Kurdistan mountains on the one side, and on the other by long lines of poplars, through which there are glimpses of the deep blue waters of the Urmi Sea. These Kurdistan mountains, a prolongation of the Taurus chain, stern in their character, and dwarfing all the minor ranges, contrast grandly with the luxuriant plains of Sulduz and Urmi. As I passed northwards the

villages grew thicker, the many tracks converged into a wide road which was thronged with foot passengers, horsemen, camel and horse caravans, and strings of asses loaded with melons and wood. Farther yet the road passes through beautiful orchards with green sward beneath the trees; mud walls are on both sides, and over them droop the graceful boughs and grey-green foliage of an *elagnus*, with its tresses of auburn fruit."

At Urmi Mrs. Bishop found herself among her countrymen and countrywomen, the members of the Archbishop of Canterbury's mission to the Assyrian Christians, together with American Presbyterian cousins and French Lazarists and sisters of St. Vincent de Paul. In the midst of such worthy surroundings she remained eight days, and gathered much information on the subject of the several Christian missions of Western Persia, and the work done and progress made by their respective agents. She then crossed the frontier into Turkey, and, staying some days at Kochanes, the residence of the Patriarch Mar Shimun, "Catholicos of the East," and in the neighbouring villages (a "region full of fear and danger, in which our co-religionists are the nearly helpless prey of fanatical mountaineers, whose profession is robbery"), she passed on through Kotranis to Van, Bitlis, Erzerum, and Trebizond. Her account of the persecutions endured by the Nestorians from those who wish to stigmatize them as heretics is confirmatory of the reports which from time to time reach this country from that misgoverned province of Turkish Kurdistan, and cause fruitless questions to be put in Parliament. For part of the time during her exploration of these tracts she had the advantage of the guidance of Mr. Browne, a devoted member of the Archbishop's mission, of whom it is said that his power lay in his singular love for the people among whom his lot was cast, and "almost complete absorption in their interests." It would be difficult to overrate the good work done by this gentleman and his colleagues, who elect to reside in the land of misrule and oppression, with the object of helping their fellow Christians in the East to replace their Church in its true position among the Churches of Christendom.

We must now take leave of Mrs. Bishop. Where there is so much to welcome and applaud it looks ungracious to search for flaws or to criticize. In her reported conversations with local magnates, from the Shah himself to the Khan of Rustam, or a nameless Persian-speaking Kurd, the writer shows by a quasi "aside" that she does not accept all that is interpreted to her for more than its intrinsic value, which she leaves others to appraise, so that we need not say anything on that score. But there are here and there small questions of opinion raised which, like questions of spelling Persian words, might perhaps be remarked on without suspicion of captiousness. The instance given is rather to illustrate the general meaning than to substantiate a charge not formulated.

When, in the heat of summer, Mrs. Bishop expresses a longing for an "Edinburgh east wind, for drifting clouds and rain, and even for a chilly London fog," her sentiments are quite intelligible. But when she states that the Shah's palace at Tihnan is "very magnificent"

does not the use of so strong a term convey the notion of splendour and solidity, inviting—especially in Persia—comparison with structures like those of Persepolis? As for the furniture, in this and minor palaces, the writer will find many to agree with her that much of it “vexes the eye more or less with its incongruity of form and colouring.”

The spelling of native words is upon the whole well managed, though not always consistent; and *atash kada, takht, tanir, dariya-i-nur, shāgird, and fātiḥah* may have been intended for *atash-kardah* (vol. ii. p. 197), and the following transliterations in vol. i.: *takt* (p. 99), *tāndūr* (p. 132), *dar-i-nur* (p. 200), *shāgird* (p. 223), and *fātiḥah* (p. 297, note).

Stories after Nature. By Charles Wells. With a Preface by W. J. Linton. (Lawrence & Bullen.)

CHARLES WELLS was one of a singular little group of men who made distinguished failures at the beginning of this century. There was Thomas Lovell Beddoes, whose memory has been recently revived; there was, somewhat later in date, Ebenezer Jones, whose remarkable poetic work is of a kind that does not easily permit justice to be done to it; there was R. H. Horne, who, unlike the others of the company, wrote too much rather than too little; there were smaller men, like George Darley, who for a short time attracted more attention than they deserved, and then fell into a neglect not altogether merited; there was, finally, Charles Wells, the author of ‘*Stories after Nature*,’ a book of prose, and ‘*Joseph and his Brethren*,’ a drama in verse. Wells was born in London in 1800; he died at Marseilles in 1879. He was a friend of Keats, who addressed to him a sonnet of thanks for a gift of roses. It was in rivalry with Keats, according to the legend, that he wrote, at the age of twenty-four, the Biblical drama of ‘*Joseph and his Brethren*.’ Two years earlier he had published anonymously a little book, ‘*Stories after Nature*,’ now for the first time reprinted from the excessively rare original. Stories and play passed without notice, and Wells abandoned literature—at all events published nothing more; and after living first in Wales, then at Quimper in Brittany, he settled at Marseilles, where he died at the age of seventy-nine. It was only by the hazard of the second-hand bookstall that Wells’s two volumes were eventually recovered—the stories by Mr. W. J. Linton, who has written a rambling preface for the present reprint; the play by Rossetti, who showed it to Mr. Swinburne, Mr. Meredith, and others of his friends, all of whom tried in vain to find a publisher for so forgotten a poet. In 1876 ‘*Joseph and his Brethren*’ was reprinted with an enthusiastic introduction by Mr. Swinburne. Not till last year was a publisher found for the ‘*Stories after Nature*,’ and Mr. Bullen (who has learnedly edited many reprints in his time) has wisely limited the edition to four hundred.

For the ‘*Stories after Nature*,’ full of delicate grace, of romantic charm, as they are, cannot be compared, as literature, with ‘*Joseph and his Brethren*.’ That drama

is not a good drama, but it is a really great dramatic poem. Mr. Swinburne went so far as to draw a comparison between the character of Shakspeare’s Cleopatra and the character of Potiphar’s wife in Wells’s play. It is not, however, so much in characterization as in language that Wells may be said to attain to something of Shakspearean strength and savour. But it is with the verse of Shakspeare in his earlier period that we must compare the slow march-movement of the verse in ‘*Joseph and his Brethren*.’ The prose style of the ‘*Stories after Nature*’ is, in its own fashion, similarly archaic, but with the archaism of a particular period that was not (to our present way of thinking) over happy in its return to the antique. Every period has its idea, its ideal, of the archaic. To-day it is Mr. William Morris who sets us the pattern, and undoubtedly it is a pattern woven with learned skill and a nice sense of the art of speech. The archaism affected by Wells was somewhat after the fashion of Leigh Hunt, and might be described as an attempt to combine the style of the ‘*Decameron*’ with the style of the most metaphorical among the Elizabethans. The mixture is somewhat singular, sometimes effective, not always acceptable. The touches of Elizabethan colour are at times more violent incongruities; they are at times curiously impressive. “Bright grandeur disarrayed” is a phrase that might have done honour to ‘*Joseph and his Brethren*,’ and it is of a passage in that play (the lines beginning “For household murder is a household rat”) that we are reminded in reading: “Aye, but household murders are dangerous things; they tell tales; they speak out after long being dumb: fifty years is not the date of their bond: they haunt the place, and then men dream of it.”

Wells chose from ‘*Hamlet*,’ as the motto for his book, the line which declares that “to be honest, as this world goes, is to be one man picked out of ten thousand.” The choice was a happy one, for the tales, with all their rouge and frippery of form, breathe a singularly clear and upright morality, and are rich in examples of noble manhood and gracious womanhood. It is in this sense that they may be said to be done “after Nature,” for they have certainly little enough of the semblance of ordinary reality. Generally healthy in idea, they have at the same time something morbid in their refining upon sentiment; their insistence upon the qualities of “delicacy,” “fine feeling,” and the like; their feminine or not quite manly fopperies of phrase. A playground of delicate fancies, a perfumed growth of hot-house flowers, these stories recall, in another art, the pictures of Simeon Solomon: exquisite, exotic, unreal, with a certain immaturity in design, a certain weakness in execution, but with the morbid loveliness of the artificial. It is not likely that the book will ever take a place in English literature—certainly not such a place as that occupied by ‘*Joseph and his Brethren*.’ But it will be remembered, let us hope, with other curiosities; it will be opened, from time to time, by those who are critical enough not to be too critical of the immature. And for these there will always be a certain charm in the quaintly-named narratives of ‘*Christian and*

his Companions; or, Patriotism and Liberty,’ of ‘*Edmund and Edward*; or, the Two Friends’—to name but two out of many. “But it was enough for him to hear even the music of freedom and liberty at a distance, as it were, singing in the wind”—how finely that is said! and it could be said, too, of the writer. And, to take another and last quotation, there is something of distinction, something of fine effect, in so representative a passage as this:—

“When Gustavus had recovered his voice, he said firmly, and in a manly tone, ‘Ye neither of you know me. That I am so mean in the opinions of my honourable companions is much, very much: but that I am so mean in my own is more. I am mad to think of what I have lost: I am glad that I am overtaken in my crime. Be it known to you, Lord Frederick, that in some senses you are the poorest of the two: for you are proud to wrench from humanity that which I loathe, and shall throw by. I know not why, but I feel you are out of my memory. I regret not to leave you, and hardly seem to have done you an offence. But to the greater and gentle Christian what can I say? Never enough—never half. I feel my heart aches, and thus will be peevishly revenged upon it—I will whisper thy name, and it shall usher me to heaven.’ So saying, he stabbed himself to the heart, and fell on his back, dead.”

An Introduction to the Literature of the Old Testament. By Canon S. R. Driver, D.D. (Edinburgh, T. & T. Clark.)

THE DOUBTS concerning the Mosaic authorship of the Pentateuch did not take their rise in the present century. In an early document mentioned in the Talmud it was questioned whether the last seven verses of Deuteronomy could be the composition of Moses. As early as the tenth century of our era Saadia accepted a dual authorship of the Decalogue. The keen-sighted Abraham ibn Ezra pointed out several passages in the Pentateuch which must have been written long after Moses, such as Gen. xii. 6, “And the Canaanite was then in the land.” He also observed the extensive use of Jehovah and Elohim in many chapters, but cautioned his readers against forming any conclusions on this account as regards variety of authorship. This, however, was done by Jean Astruc, a physician of Montpellier, in the year 1753, and on this the criticism of the present age is chiefly based; but the modern school found it necessary to enlarge the field of inquiry when they discovered that besides the Jehovistic writer, who is usually designated by J, and the Elohist author, called E, there are other documents in the Hexateuch (for Joshua is only a continuation of the Pentateuch, and must be considered as its sixth book), by the *rédauteur* of J and E, termed JE, the Deuteronomist termed D, and the priestly narrator, named P. These writers differ not only in their narratives, but also in their style, using different expressions and words, and critics now substantially agree as to the passages which belong to each, the differences between them consisting only in respect to a further distinction of documents one from another, a second and a third J, E, P, and D being postulated by many of them. The literature of this subject begins with Gesenius, and is being continually increased, not only by books, but still more by essays in various periodicals, chiefly German and Dutch, but

also French, Danish, Italian, and Hebrew. The literature concerned with other parts of the Bible is not quite so extensive, but it is large enough to plague the ordinary student.

A compact analysis of the history of the composition and tendency of the various Biblical books was felt to be a necessity, and Dr. Driver has had the courage to undertake the task in his present volume. A better scholar could scarcely have been chosen for the work. He is one of the most accomplished of Hebrew scholars, saturated with the genius of the language as well as acquainted with its vocabulary and grammar. He is extremely well versed in all departments of the critical literature dealing with the Old Testament, and he is a cautious critic, as he has proved by his comments on Judges, Samuel, and Isaiah. And, above all, his style is clear and precise, even when he hesitates to form a conclusion, and his method is excellent. The only fault we can find in his book is its too great condensation; but this deficiency he explains in the following words of his preface, where he summarizes also the scope of his work:—

"The work is not an introduction to the *Theology*, or the *History*, or even to the *study*, of the Old Testament; in any of these cases the treatment and contents would have been very different. It is an introduction to the *Literature* of the Old Testament; and what I conceived this to include was an account of the contents and structure of the several books, together with such an indication of their general character and aim as I could find room for in the space at my disposal. For it is not more than just to myself that I should state that by the terms of my agreement I was limited in space: I had to do the best that I could within an average, for the longer books, of 20-25 pages. There have been many, many matters on which I would gladly have given fuller particulars: there have been opinions which I should often have been glad to notice, or discuss more fully than I have done, if only out of respect for those who hold them: but my limits have forbidden this, and I have repeatedly omitted, or abbreviated, what I had originally written—sometimes, no doubt, to the reader's advantage, though not perhaps always so. Hence, while I am prepared to accept full responsibility for what I have said, for what I have not said I must put in a plea to be judged leniently."

As it is certain that Dr. Driver's 'Introduction' will soon require to be enlarged, we hope that he may then pursue his own way and fill up the gaps he hints at. To our regret we miss throughout the work any mention of M. Renan's 'Histoire du Peuple d'Israël,' and his prefaces to Job and Canticles; Graetz's 'Geschichte der Juden,' vol. i., which contains many suggestions on the structure of the text, besides a statement of his non-acceptance of the Jahweh-Elohistic theory, is also ignored; and so are M. Halévy's 'Recherches Bibliques' and M. Loeb's 'La Littérature des Pauvres dans la Bible.' Although in most parts of the book Dr. Driver agrees with the new school, he is often original and comes to different conclusions. He says rightly:—

"Where the premises satisfy me, I have expressed myself without hesitation or doubt; where the data do not justify (so far as I can judge) a confident conclusion, I have indicated this by some qualifying phrase. I desire what I have just said to be applied in particular to the analysis of the Hexateuch. That the 'Priests' Code' formed a clearly defined document, distinct from the rest of the Hexateuch,

appears to me to be more than sufficiently established by a multitude of convergent indications; and I have nowhere signified any doubt on this conclusion. On the other hand, in the remainder of the narrative of Gen.—Numbers and of Joshua, though there are facts which satisfy me that this also is not homogeneous, I believe that the analysis (from the nature of the criteria on which it depends) is frequently uncertain and will, perhaps, always continue so. Accordingly, as regards 'JE,' as I have more than once remarked, I do not desire to lay equal stress upon all the particulars of the analysis, or to be supposed to hold that the line of demarcation between its component parts is at every point as clear and certain as it is between P and the other part of the Hexateuch."

After having given in his introduction an account of the origin of the books of the Old Testament and the growth of the Canon, according to the Jews, Dr. Driver continues with chapters on the Hexateuch, the Prophets, and the Hagiographa. Each chapter is headed by a list of the literature belonging to it. This is not exhaustive, but the important books and essays bearing upon the subject are enumerated. In the case of the Hexateuch, each passage is referred to the source to which it is believed to belong, those belonging to P being specially enumerated at the end of the chapter on the Hexateuch; in Deuteronomy the narrator D is added, and a synopsis of the laws contained in it, as compared with those of the previous book, is appended, in order to exhibit the special characteristics of JE and D. This is followed by a detailed discussion of the date of the Priests' Code. "The arguments," says Dr. Driver, "are cogent, and combine to make it probable that the completed Priests' Code is the work of the age subsequent to Ezekiel . . . In its main stock," Dr. Driver goes on to say, "the legislation of P was not 'manufactured' by the priests during the exile: it is based upon pre-existing Temple usage, and exhibits the form which that finally assumed. Hebrew legislation took shape gradually; and the codes of JE, Dt, and P represent three successive phases in it." Indeed, P is often in contradiction with the legislation of Ezekiel. The literary differences between the three sources are pointed out with great fulness; the same minuteness is observed in the case of particular expressions and words used by the writers of the other Biblical books. In this department of study Dr. Driver is unrivalled. The *terminus ad quem* of J and E (critics differ as to which of the two is prior to the other) is 750 B.C. "The *terminus a quo*," says Dr. Driver, "is more difficult to fix with confidence." The language cannot help much, for "both [J and E] belong to the golden period of Hebrew literature." "All things considered," continues Dr. Driver, "a date in the early centuries of the monarchy would seem not unsuitable both for J and for E; but it must remain an open question whether both may not, in reality, be earlier."

In the case of the other historical books and the prophets, Dr. Driver follows, though with some independence of view, the latest critical school. Joel, he thinks, wrote after the captivity, and the unity of Zechariah he does not consider tenable. In the Psalms, Dr. Driver is more conservative than

the modern school; he admits a few Maccabean Psalms in the third book. In the fourth and fifth books some may be pre-exilic (amongst them the 110th), and others close to the exile, while several are post-exilic and even late in the post-exilic period. In the first two books there are ancient Psalms; but Ewald's list of Davidic Psalms is out of the question. Canticles Dr. Driver considers possibly a poem constructed upon a basis of fact, the dramatic form and the descriptive imagery being supplied by the imagination of the poet. The date is post-exilic, or, if the work be early, it must belong "to the north of Israel, where there is reason to suppose that the language spoken differed dialectically from that of Judah." Daniel must have been written not earlier than 300 B.C., and in Palestine; and it is at least probable that it was composed at the time of the persecution of Antiochus Epiphanes, B.C. 168 or 167. The date of Ecclesiastes cannot be determined, but it cannot have been written earlier than the later years of the Persian rule, which ended 332 B.C. From the language Dr. Driver has shown that the book must be as late as 300 B.C., if not later, and even orthodox critics in Germany have accepted it as a work of the age of Antiochus Epiphanes. There are no divergences of opinion about the late dates of Ezra, Nehemiah, and Chronicles.

ENGLISH DICTIONARIES.

A New English Dictionary on Historical Principles.—Vol. III. Part I. E—Every. By Henry Bradley. (Oxford, Clarendon Press.)

The Century Dictionary.—Vol. IV. M—P; Vol. V. Q—Stroyl. Prepared under the Superintendence of W. D. Whitney, Ph.D. (New York, the Century Co.; London, Fisher Unwin.)

Webster's International Dictionary of the English Language. Thoroughly revised and enlarged under the Supervision of Noah Porter, D.D. With a Voluminous Appendix. (Bell & Sons.)

A Middle-English Dictionary: containing Words used by English Writers from the Twelfth to the Fifteenth Century. By Francis Henry Stratmann. A New Edition, rearranged, revised, and enlarged by Henry Bradley. (Oxford, Clarendon Press.)

Cassell's English Dictionary. Edited by John Williams, M.A. (Cassell & Co.)

THE issue of the first part of the third volume of the 'New English Dictionary,' edited by Mr. Henry Bradley, marks an epoch in the history of this extremely valuable and interesting work. The Philological Society is to be congratulated on having secured the services of a scholar whom Dr. J. A. H. Murray would be the first to acknowledge as at least his own equal in the requisite qualifications for such an arduous undertaking. It is unfortunate that so far the advantage gained by doubling the editorship is counterbalanced by the delay in the publication of the rest of vol. ii., as part v. (Cast-Clivy) appeared in 1889, and part vi. is only lately out. The Philological Society would, therefore, have been well advised if Mr. Bradley had received instructions to avoid those errors in Dr.

Murray's system which have increased the unwieldiness of the work without enhancing its value. Seeing that a complete record of technical terms is not aimed at, nothing is gained by the insertion of such items of scientific jargon as—*clampsy*, *edrophthalmian*, *ekebergite*, *ekmannite*, *elasmobranch*, *elasmosine*, *eledeone*, *emetia*, *emesis*, *emmenagogology*, *emmetropia*, *enostosis*, *entellus*, *epicoracoidal*, *ethene*; or of such useless modern coinages as—*echoy*, *educational*, *embarrassedly*, *enormification*, *ensignhood*, *enspiritualize*, *ensynoptieity*, *ethnagogue*. Again, such early-obsolete Old English (Anglo-Saxon) words as *edmod*, *elchur*, *ethem*, are out of place in an English dictionary which does not profess to supply an exhaustive record of dialectic words. As Mr. Bradley does not derive *edition* from *edit-us*, *education* from *educāt-us*, whereas *action* is traced to "*act*-ppl. stem of *ag-ēre* to do," and *cession* to "*cessus* pa. pple. of *cedere* to yield," we must conclude that the retention of such forms as *edificat*- ("ppl. stem of *edificare*"), under *edificative*, is a sacrifice to uniformity with the work of his co-editor. However, the old mistake is retained as to *effusion*. We do not see why *efforce* is said to be adapted from French *efforce*, but *enchant* to be adopted from French *enchante-r*. The press reader ought to have queried the hyphen in "*encharme-r*, f. *en* in + *charme*," close to "*enchasser*...f. *en* in + *chasse*." So again under *effluent* we find "*f. ex* out + *fluere* to flow"; under *effluve*, "*f. ex* out + *fluere* to flow." He ought also to have noted *d* immediately following *b* to mark a subsection under the fourth section of *enclose*, vb.; "*Raynold*" with the variant "*Raynald*" in the next column of p. 170; the omission of the stop denoting contraction after '*Hali Meid*,' under § 1a (c 1230) of the article *every*; and the omission of *e* before the date in the third citation of Barbour's '*Bruce*' under *Erse*. However, such inconsistencies and oversights are unimportant compared with the slips in revision and press reading which we found in part v., but have searched for in vain in the part before us. The derivation of *effeminate* (vb.) should be uniform with that of *effascinate* (vb.). Under *elaterium* we find the spelling "*Ecballium*" instead of *Ecballium*.

If we are carping at trifles the blame lies with Mr. Bradley, whose erudition and care have precluded serious animadversion. We note a few omissions; e.g., Caxton's "*emission* of assizes" is not recorded, nor the form *entrac* (anthrax), *et* (it), nor Holland's use of *enhuile* for *anneal*, nor the words *elephanty* (Holland), *enclisis* ('Century Dictionary'), *epicrisis* ('Cent.'), *epigastral* ('Cent.'), *esmotion* (J. Shute), *etypical* ('Cent.' Webster), *eucyclic*, *euharmonian* (Holland), *evanescent* ('Cent.').

The first quotation to illustrate *epode* (1598) does not contain the word, which occurs, 1603, in Holland's translation of Plutarch's '*Moralia*.' Earlier illustrations might have been given in several cases; e.g., *ebriety* (1582) is in W. Prat's '*Africa*,' 1554; *emperatrice* (1542), used by J. Russell, 1447; *encheur* (1605), quoted from Spenser's '*Faerie Queene*' by Richardson; *eparchy* (1796) and *etheric* (1878), in Herbert's '*Travels*,' ed. 1677; *eschscholtzia* (1857), mentioned and indexed in Lindley's '*Veg. Kingd.*,' 1846; *estafette* (1792), used by Dudley Carleton,

1612; *estimator* (a 1665), in Cotgrave, 1611; *evangelium*, -on (1541), used by Tyndale, 1525. The first quotation for *erbium*, as it stands, does not answer to the definition. We cannot see why the forms *engineer*, *ingenier*(e), are tentatively referred to Italian *ingegnere*, rather than to Old French *engignier* (Cotgr. *enginier*), which are cited as equivalents of *ingegnere*. The quotations offer no reason for the selection, as *ingenier*, *ingeneer* do not appear before the second half of the seventeenth century (Blount's equivocal *ingeniere*, 1637, apparently referring to an Italian), and then only in the professional sense. We treat this little matter *obiter* on account of its intrinsic interest, not as a criticism of Mr. Bradley's etymological work, which is as nearly as possible immaculate. An excellent piece of destructive etymology is that of *eagre*, which brushes aside the current explanations; while a positive gain is presented under *elope* by the citation of Anglo-French *aloper*, *alopement*, 1338, which upsets the current reference to Middle Dutch *ontlopen*. Under *enlist* the reader is told that the verb *list* is found to be earlier than, and is therefore not a lopped form of, *enlist*. The interesting word *elastic* seems fairly driven to earth in Pecquet's '*Dissertatio Anatomica*' (1651), where *elastica virtus* denotes the "impulsive force" of the atmosphere, and in the translation (1653), where "the Elastick (impulsive) faculty" is found, as well as the equivalents "*elater*" and "*elater*."

The development of the chronological use of *era* is interesting. We are told that it is found in inscriptions in Spain, Southern Gaul, and North Africa, prefixed to the Roman numerals giving a date calculated from the year 38 B.C., "*era* (era) DXXXVIII." being equivalent to "No. 538," i.e., 500 A.D. This method of calculation, in vogue from the fifth century to the fifteenth, was called *era Hispanica*, meaning "the Spanish reckoning of time from a fixed epoch." Hence spring the modern meanings of the word. It is possible that, when prefixed to numbers, *era* or *era* indicated the nature of the date, and was in effect short for *ab era Hispanica* or *secundum aram Hispanicam*.

The vast number of hitherto unregistered words which are garnered and illustrated in this instalment of the 'New English Dictionary' may be inferred from the examination of five pages taken at random. We find—*elementalish*, *elementaloid*, *elementarist*, *elementate*, *elementatedness*, *elementative*, *elemently*, *eleot*, *elephanicy*, *enchronicle*, *enchurch*, *encircler*, *encirclear*, *encirclearize*, *enclad*, *enclave* (adj.), *en clere*, *enclin*, *enclinant*, *enclipse*, *encluse*, *encoil*, *encolden*, *encolure*, *encomiac*, *encomiasm*, *encomiaster*, *encomiate*, *encomionize*, *encommend*, *encompany*, *encompasser*, *encompassure*, *encorbellment*. The corresponding portion of 'The Century Dictionary' contains the following articles which are absent in the 'New English Dictionary'—*elementoid*, *enchondrous*, *enchoric*, *enchoristic*, *encirclet* (with *incirclet* quoted from Sir P. Sidney), *enclave*, vb. ("M.E. *enclaven*," without an instance), *enclavement* (Webster, 1890), *enclisis*, *encongnure*, *encomiologic*.

It would take a substantial volume to do justice to Mr. Bradley's work and to the collections on which he has so effectually laboured. Some faint idea of the magnitude

of the work may be gathered from the statement that the article on the adverb *ere* covers 2½ columns, and contains 150 quotations classified into 32 varieties of form or usage.

'The Century Dictionary' has proceeded with laudable punctuality on its course towards completion, without the slightest indication of falling off in any respect from the high standard of excellence set by the earlier volumes. We have before us two volumes extending from M to Stroyl. The advance made in amplitude of vocabulary is considerable, as may be shown by mentioning the new entries found on four or five pages, viz., *repartment* (Hellowes, tr. of Guevara's '*Letters*'), *repastination* (Evelyn), *repercept* (*Mind*), *repercolation*, *rimulose*, *ritt-master* (Wodrow and Sir W. Scott), *rogament*, *rogerian* (= a wig, Bishop Hall), *roicond* ('*Destr. of Troy*'), *roid* (*ib.*).

The two items of "Middle" English suggest the remark that the 'Century' has made good use of the Early English Text Society's valuable publications and of other reproductions of early specimens of our language; for instance, *savo(u)rly* (adj.), *savo(u)rly* (adv.), *savory*, *savo(u)r*, *savo(u)ry* (given under the correct spelling *savory*), are all illustrated by fourteenth or fifteenth century quotations. However, the treatment of this branch of our vocabulary is by no means exhaustive, as *savelles* (= sand, pl.), from the translation of Palladius, is not given, nor is Wyclif's *sarpe* = pruning-hook. On the whole, it may be said that the history of words has not been traced satisfactorily; for example, no quotation is supplied under the verbal noun *sacking*, which is to be found in the translation of Polydore Vergil's '*English History*'; the earliest instances given of *mollify* are from Sidney and Raleigh, whereas Hawes and Barclay use the word; for *porcellane* = Venus's shell, Jevons only is cited, though Holland uses it; for the game *pall-mall* Pepys's *pelemele* is quoted, though Peacham's '*Compleat Gentleman*' (1622) has *pellemaille*; *propose* (sb.) is illustrated from Shakespeare, though its use by Richard III. in 1483 is recorded in Ellis's '*Original Letters*' (third series, vol. i. p. 111); *proprietary* (sb.), for which the 'Government of the Tongue' is quoted, occurs in the Statutes under the date 1489; *redivation* has a seventeenth century illustration, though *resydiation* is in the translation of Pol. Vergil's '*English History*'; Spenser only is cited for *salve*, which is to be found in Chaucer and the translation of Pol. Vergil. Recent authors are cited for many words to be found in Shakespeare or Milton, or other standard authors of the sixteenth, seventeenth, and eighteenth centuries.

Numerous additions to the vocabulary might of course be suggested, such as *magnanime* (J. Shute), *magnificentie* (tr. of Pol. Vergil), *manchon* (Florio), *manger* (= food), *marcel* ("the coin marcell," R. Eden), *maracock* and *ma(y)cock* (Cap J. Smith and Beverley's '*History Virginia*'), *marmolle*, *mare clausum*, *nagery* (= management), *menalty* (tr. Perkins's '*Profitable Booke*'), *moderat* (Elyot), *muchet* (Holland), *mustelle*, *nap naturian*, *orthotomie* (R. Bolton), *pastewife*, *pendugim* (Skelton), *penet pennet* (Cotgr.), *peripneumony*, (Berners), *pistoletier* (Digges), *plum*

preservator (Elyot), premunize (Watson, 1602), predictor, præconsultor, quadrain, quistrowne (Stanyhurst), respiracle, re-splendor.

The meaning "mutiny" is not mentioned under *mutine* (sb.), though we find it under the date 1578 in Procter's 'Knowledge of Warres'; while the meaning of *premium* in connexion with apprenticeship is unnoticed.

We have observed a few curious slips in the etymology. *Petronel*, for instance, is derived from Old French *petrine*, in spite of Florio's *pietronello*, whence the French *poitrinal* (Cotgr.) is probably derived by confusion with *poitrine*=breast; *phalaric*, of which *falaric* would be the etymologically correct spelling, is referred to *Phalaris*; *rate*¹ (=scold) is connected with Icelandic *hrat*=rubbish, Swedish *rata*=reject, whereas Prof. Skeat has shown that it is a lopped form of *araten*, from Old French *aratter*, a variant of *aretter*; and Spenser's *salve* (=salute) is derived directly from Latin *salve*, instead of from French *saluer*.

There are one or two exceptions to the remarkable freedom from clerical and typographical errors which characterizes this great work. Under *popularity* the accent of *popularitè* is omitted; under *redingote* we find "Fr. *rédingote*"; *recapitulate* is designated as Late Latin under *recapitulate*, but as Latin under *recapitulation*; under *primogenitor*, instead of *primogenitus*, we find "*primogenitor*, first-born." The Late Latin *refrigerium* is defined "Cooling refreshment; refrigeration," and the following quotation from South is given: "It must be acknowledged, the ancients have talked much of annual *refrigeriums*." The sentence ought to have been finished thus, "Annual *Refrigeriums*, Respite, or Intervals of Punishment to the damned," with which the definition is hardly in harmony.

The exquisite taste and delicacy of the illustrations continue to be very important features of the work. The *sedilia* of Southwell Minster, the Louvre 'Tiber' (under *river-god*), the framed relief under *quadra*, the *octastyle* portico of the Pantheon, may strike the general reader as pre-eminent well selected and executed; while the -ologists, whose specialties are capable of illustration by picture or diagram, cannot fail to appreciate the liberal supply of the cuts with which specialists are severally concerned.

'Webster's International Dictionary' is an old friend with a new title, and to some extent a new face. Though it is undoubtedly more complete than the 'Complete Dictionary' of 1880, it has been well advised to drop the title "Complete," seeing that no dictionary can ever fairly claim it. Nearly all, if not all, of the numerous omissions which have been mentioned in our notices of the 'New English Dictionary' and of the 'Century' occur also in 'Webster's International'; but we have carefully tested this edition, and find that the editorial estimate of the thoroughness with which the work has been revised and of the extent of the additions—high as it is—is not exaggerated. The vocabulary has been considerably extended, in a great measure by the incorporation of items from the varied fringe of archaic, dialectic, technical, and colloquial terms, occasional coinages, and rare derivatives, which surrounds our language. Indeed,

there are rather too many words given than too few. We could, for instance, dispense with *amateurism* (for which the 'New English Dictionary' could only cite the *Tomahawk* and the *Field*), *ablasteric*, at least two of the four words beginning with *abirrit* (e.g., *abirritate*), and *abiogenous*, *abiological*; but the inconveniences induced by the effort to beat the record as to the number of words registered are in this case minimized by the fact that the bulk of the dictionary is not appreciably increased (only by 165 pages) by the additions, owing to judicious excision and contraction. The work appears to be as independent as such work can be; for instance, we find *reborn* and *recapper*, which do not occur in Messrs. Cassell's 'Encyclopædic Dictionary,' while Cassell's *rebeaten*, *rebless*, *reblue*, *recasket*, are omitted. As an instance of improvement in the body of articles we may mention *even* (adj.), to which its early use in the meaning "fellow," as in *even Christian*, has been added. Again, five different meanings have been added to the definitions of *record* (sb.), one being the sporting sense of fastest recorded time, &c., while the meaning "a musical instrument of soft tone" is left out. The etymology has been recast, and on the whole brought up to date, though we still find *evecties* connected with *erection*, and *porteluse* explained as *portecullis*. The derivation of *lay* in *lay-figure* is omitted, as also is a reference to the second meaning of *layman*, which is from Dutch *leeman*=joint-figure. Milton's "tire of thunder" is explained "a tier," "a row," "a rank," and derived from Old French *tire*; but it means "a discharge," "a volley," and is from Sp. *tiro*—"a cast," "a shot," or the Italian *tiro*—"a shoot," "a cast"; cf. Florio (1598), "*Salua*, a volie or tire of ordinance." In the appendix the German form of the name Handel is given as *Handel*, but pronounced *händel*, so that the unmodified *a* is clearly a misprint. Another clerical error is *sans tache*, the correct *tache* being given under *tache*. We may take occasion to mention a few unrecorded words which we have noted, without imputing their omission as a shortcoming on the part of the new Webster. Surely *borril* and *Camembert* have elbowed their obtrusive way far enough for recognition in lexicons of the jargon called English. Mr. Gladstone's *innerness* might stand upon its creator's reputation, while Dr. Porter would have been justified in inserting *outerness* as a pendant. We have lately heard more than enough about the German *Hinterland*, a term which it takes a good many English words to define. As *dedans* is given, tennis-players may be pardonably indignant at the omission of *grille*. We have picked up here and there—disintraverse and librate, sb. (Folkingham, 'Art Survey'), engossip, gubernator, inauguratrix (Ouida), indicatrice, ineption, judicatrice (R. Copland, tr. of Guydo), latronage (Purchas), legitive (Berners), oblious, pourcontrell (Cotgr.), in addition to the lists to which we have already alluded. There is a marked improvement in the number and the quality of the illustrations, which may be exemplified by comparing pp. 874-8 of the new dictionary with the corresponding part, pp. 793-6, of the last edition (1880). In this space we find new and improved cuts of lugworm, lumpfish, lungs (&c.), lungwort,

Canada lynx, lyrate leaf, and lyre-bird, while an ugly cut of a booted lynx is omitted, and a good Luna moth, a lycopodium, and a lygodium are added. The publication of this volume of 2,111 pages ought to be regarded with gratitude as a remarkable and beneficent achievement. The value and interest of the zoological cuts are much increased by the simple device of appending a fraction showing the linear proportion of the representation to the object represented.

Mr. Bradley's so-called new edition of Dr. Stratmann's dictionary of Middle English is practically a new work, which will, if possible, increase the high reputation of the editor for great learning and untiring industry. So far as the Old English element of Middle English goes the work is singularly full and free from error, and we could wish that the Romance words had been entirely omitted, seeing that the number inserted is so far from complete. It is really difficult to make out on what principle Dr. Stratmann selected the Romance and Latin words which he inserted in his later editions, while Mr. Bradley frankly acknowledges that he does "not profess to have followed any systematic method"; but from what he says we think that he does not quite realize that he has only touched the fringe of this portion of Middle English speech. For instance, he omits Chaucer's *animal* (adj.); he inserts *promission*, *promotion*, *proportion*, but omits Wyclif's (bread of) *proposition*; whilst to the words beginning with *pa* might be added *pamphlet*, *parable*, *paraf* (paragraph), *parochial*, *partial*, *participation*, *pastlere*, *patroness*. However, 'Genesis and Exodus' seems to have been thoroughly searched, the only omissions we have noted being *preige* (prey) and *tribuz* (tribes). Mr. Bradley has not only corrected and added largely to Dr. Stratmann's matter, but he has introduced vital improvements into his method. The new plan of marking the vowel quantities will be of real use to philological students. The "Explanation of References" provides more than nine pages of Middle English bibliography, with the dates of works or manuscripts and editions, which will be found very valuable, and affords some little idea of the vast amount of labour which has been expended upon the work.

'Cassell's English Dictionary' is a handy and excellently got-up volume of 1,100 pages, based upon the 'Encyclopædic Dictionary,' of which we have more than once spoken in very high terms. The symbols which are used to denote the different classes of words are singularly ingenious, a tiny spade standing for agriculture, a leaf for botany, a triangle for mathematics, a pickaxe for metallurgy; but they are not all quite so unmistakable. For instance, it is only the lucky who will be quick to associate a level pair of scales with law, and we cannot make out what the symbol for fine arts is intended for. It is annoying to have to refer to the Table, and a strain on the memory to remember the symbols, while very little space is saved by their use. We note that the symbol for medicine is appended to *kakapo*, but we do not see how a "nocturnal parrot" can be exhibited either medicinally or surgically, unless it be in the way of homœopathic treatment for insomnia.

There are a few omissions; for instance, *pinder* has a higher claim to be placed in a record of the English language than *Pindarism*, the *principal* (organ-stop) than the *fifteenth*, and *steep-jack* than *hallohjah-lass*, from which we naturally turn to *Salvation-Sally*, which is not registered. The Egyptian measure *ardeb* is more wanted than the weight *adeb*, which is defined as "generally of 210 oke," while there is no article on *oke*. The game of *poker* is omitted, though *euchre* is inserted, a preference for which it is not easy to account. A noteworthy feature of the lists of foreign phrases given in the appendix is that many of the Latin phrases are furnished with full references.

Three Centuries of Derbyshire Annals, as illustrated by the Records of the Quarter Sessions. By the Rev. J. Charles Cox, LL.D. 2 vols. (Bemrose & Sons.)

THE county of Derby owes much to Dr. Cox's industry and research. He has already published several volumes of 'Notes on the Derbyshire Churches'; in these two handsome tomes he gives us the annals of the county for three centuries as he has gathered them from the records of the Quarter Sessions. It may be said by some, and perhaps with a little justice, that we need more of the evidences themselves than Dr. Cox gives us; but, in the meanwhile, it would be difficult to have a better summary of their contents than that which we are about to notice.

In the first place, we have lists of the lord lieutenants, the high sheriffs, justices of the peace, deputy lieutenants, coroners, clerks of the peace, and other county dignitaries, great and small, which are in themselves a great help to historical inquiry. Then Dr. Cox takes in hand the military resources of the district, beginning with the General Muster Roll of Derbyshire made in 1558, and going from it to the trained bands, the provision for maimed soldiers, and the militia. In 1745, when Charles Edward made his way into the county, six hundred volunteers came to the front, in two companies, under the command of the Marquis of Hartington of the day and Sir Nathaniel Curzon, and a subscription of more than 6,000*l.* was raised for their equipment. In 1800, when a French invasion seemed probable, the same martial spirit was evinced, and five clergymen took up arms, one of whom, Mr. Pole, of Radbourne, was colonel of the Derby volunteers. The day chosen for drill was usually Sunday, and Dr. Cox tells the story how the Rev. Joseph Bradshaw used to canter to the market-place of Belper in his major's uniform, and read a few of the Church prayers from horseback before the company went off to their drill. The curate of Matlock was bold enough to join the Methodists in preaching against such conduct, and was dismissed by his rector for doing so, whilst Mr. Bradshaw and his four clerical comrades starred it every Sunday in scarlet coats with yellow collars and cuffs, and trousers of dark blue.

The ecclesiastical section of Dr. Cox's work is an interesting one. To show the state of the clergy he prints a list of the Derbyshire incumbents in 1602-3, by which

it appears that out of 138 only 30 were licensed to preach, whilst only 43 were graduates. There was a single doctor of divinity in the county, and he was not one of the preachers! The Roman Catholics were in great force. Many of the ancient halls and manor houses in the county were full of them, and, as a matter of course, for more than a century, beginning with the reign of Elizabeth, they were subjected to cruel and continuous persecution. Dr. Cox tells the following story of an incident in the family of Gerard of Etwell:—

"Sir Thomas Gerard, of Etwell, was summoned to London to answer a charge of recusancy before the Commissioners in 1561, but was allowed his liberty on promising to attend the services, though not the sacraments, in his parish church. On one occasion he was visited by his brother Nicholas, at that time a staunch member of the 'old religion' than the squire, and, being taken suddenly ill with a severe attack of gout in his legs on a Saturday, was compelled to stop over the Sunday at Etwell Hall. Sir Thomas Gerard, knowing that Elizabeth's spies in the village were closely watching the family, insisted on his brother, notwithstanding the most earnest protest, being carried in his chair into the family pew in Etwell Church. But the younger Gerard, though disabled in his legs, was quite a match for his brother. No sooner had the minister commenced the reformed service, than Gerard, at the top of his voice, commenced chanting the Psalms in the Vulgate; and the vicar, by the time Nicholas was well into the third Psalm, gave up the strife of tongues, and insisted on the bearers carrying him back to the Hall."

Dr. Cox gives some interesting particulars of the persecution, drawn from the State Papers and the county records. They make up the usual tale—the hunting of priests, with their capture and execution, the harassing and fining of the gentry and their families. Repression produced resistance, and the Roman Catholics established schools for the propagation of their faith, to confirm the courage of the steadfast, and to make up for the loss of those who gave way. In 1625 Sir Francis Coke writes to the Privy Council describing his visit to Castle Gresley. He saw there "six gentlewomen of very good fashion outwardly, and well apparelled, every one with a riband of green and another of white silk tied in a kind of knot upon her left arm." He naïvely observes, "I think these women were able to make more proselytes than twenty priests." Sir Francis had plumped upon a seminary for young ladies, and these were their teachers, but he did not know it. In 1675-6 the Roman Catholics for the diocese of Coventry and Lichfield were 1,949, a larger number than in any other but London. It is with somewhat of surprise that we learn from Dr. Cox there are now only twenty Roman Catholic chapels in Derbyshire, exclusive of those attached to private houses.

The principal gaol into which the recusants and other offenders were thrown was built in 1588 over the town brook, or sewer, of Derby, and was a miserable hole, vile with filth and evil things. The extortion of the gaolers forms the subject of many a complaint to the authorities. Dr. Cox prints a letter from the debtors in 1690, in which they say that their keeper had a way of turning in his pigs among them. They at least were fed, whilst the debtors

starved. The state of things was even worse than this in 1747, as is described in another complaint, but it is strange to our ears to hear that eightpence per week was considered to be an exorbitant charge for the diet and lodging of a debtor.

The articles, informations, and petitions are curious, as they usually are, and we are sorry that so few of them are printed. Royalists and Parliamentarians alike appear in them. In the reign of Charles II. a man is proceeded against for calling another "an old Conventicular rogue," a word for Dr. Murray's new 'Dictionary.' In 1634 we find our old friend Sir Cornelius Vermuyden, or Vermuyden (not Verminden), a partner in the Wirksworth lead mines, and losing ore by theft. In 1639 we have the music-master of the daughters of the Mayor of Chesterfield getting into trouble for taking away two pieces of cloth out of their father's shop, apparently in jest. There are a few cases of witchcraft of the usual character, and we have a collier of Belper charged with "snareinge fesants off a tree." How did he do it?

These are a few samples only of the varied and curious information contained in these interesting volumes, which are very pleasantly compiled and excellently printed. Would that every county had the like!

In vol. ii. p. 250 there is a facsimile of a warrant signed by the Earl of Shrewsbury. There is a postscript in his writing over which Dr. Cox has blundered. As we interpret the beginning of it, it runs, "Sir Fraunces, I praye you, gyue them warnyng that," &c., whilst Dr. Cox prints it, "Of favour I pray you that they charge that they," &c. It is not easy to read the cursive hand of this period.

NOVELS OF THE WEEK.

The Wrong that Was Done. By F. W. Robinson. 3 vols. (Hurst & Blackett.)

A First Family of Tasajara. By Bret Harbo. 2 vols. (Macmillan & Co.)

Cæsar's Column: a Story of the Twentieth Century. By Ignatius Donnelly. (Sampson Low & Co.)

From Midsummer to Martinmas: a West Cumberland Idyl. By Cuthbert Rigby. (George Allen.)

Tracked to Doom: the Story of a Mystery and its Unravelling. By Dick Donovan. (Chatto & Windus.)

Vampires: Mademoiselle Réséda. By Julien Gordon. (Ward, Lock & Co.)

The Story of Francis Cludde. By Stanley J. Weyman. (Cassell & Co.)

It is always a triumph when the constructor of a story with a plot is able to beguile the reader into supposing that the incidents preceding the discovery exist on their own account, and are neither invented nor marshalled for the purposes of the plot. The moment that it becomes evident, as it sometimes does in the stories of Wilkie Collins, that the incidents before the discovery have a mechanical, and not an organic origin, a serious blow is dealt to artistic verisimilitude. Not that we yield to any one in appreciation of the admirable genius of one of the most lovable men of our time; but if Wilkie Collins's stories are compared with those of Mr. Walter Besant it will be seen in a moment

how much they would have gained by a little more attention to the fundamental law of narrative art, that the story should seem to have the abandon of real life. It is here where Mr. Robinson's true strength lies. His incidents, as a rule, seem to exist only for themselves until the discovery shows them to have been artistically marshalled. That this was not always so with him—that in his first novel, 'The House of Elmore,' his method was entirely different—shows that his vast practice as a story-teller has not been entirely lost upon him. We say not entirely lost, for it cannot be said that his practice of his art has been so fruitful of good results in other respects as it ought to have been. Though always readable and always interesting, his stories are always more or less tantalizing; they are sufficiently good to make the reader feel that they ought to have been better—sometimes that they ought to have been much better. Though he can hardly be said to claim the place of a fine inventor of plot, he is as an inventor of striking and suggestive episodes without any superior in contemporary fiction. Here, in this very facility, lies his weakness. A little of that ambition of which certain writers of fiction are so full would have secured for him the place which he has missed. Not only is he without ambition, apparently, but he lacks that artistic conscience which enables a man to do the best with the forces at his command. Having invented a situation so full of novelty and so rich in suggestion that many novelists would consider it strong enough for the basis of three volumes, he will touch it, often with great effect, and often, on the contrary, in the most ineffective manner, and then pass on to another situation equally novel and equally charged with suggestion. This gives to his stories the appearance of unrevised drafts—as, indeed, unrevised drafts they no doubt are. But then the ripe artistic fruit of which they seem to be the foreshadowing never comes. The motive of 'The Wrong that Was Done' shows Mr. Robinson at his strongest as an inventor of interesting episodes; but also it shows how very apt he is to leave these episodes undeveloped. The central thought of the story is at once so suggestive and so new that a novelist with more of the patience of the true artist would never have left it until he had worked it out, and this would have been to produce a notable work indeed. A girl brought up by strangers in blood—brought up in ignorance of both father and mother, and only knowing her father to have been an unmitigated scoundrel—falls in love with the man who, as she afterwards discovers, stands charged with the slaying of that father. Yet against this knowledge, and against the knowledge that the slaying was a case of justifiable homicide (the blow having been struck in self-defence against an assassin's knife), there struggles the old superstition of blood relationship—that superstition which was necessary for the building up of the earliest forms of civilization, but which in these times works in its exaggerated forms more wrong to the community than perhaps any other, hardening the heart against all appeals save those which can command the sanction of kindred. To dealing with the problem here

hinted at Balzac would have devoted as much literary energy as most novelists put into half a dozen novels. "Blood is thicker than water" all the world over, as we see in 'Sir Tristrem,' where Ysonde is with difficulty kept from stabbing Tristrem, on discovering that he had slain her kinsman Moraunt in fair fight. And even at the present hour a popular novelist asks the same question that Thomas the Rhymers would have asked. So far, however, and so deep as Mr. Robinson does go into this psychological problem he probes it intelligently and presents it admirably in a story which is extremely interesting. And, reverting to our opening remarks, the incidents preceding the discovery are so selected and so arranged that while the heroine's passion for her lover grows gradually, the great central fact of his standing charged with homicide is not revealed until the very moment when her passion has fully developed and it is too late for her to hope to control its course. There is a good deal of humour in the book, but, as in Mr. Robinson's other stories, the humour is apt to become too farcical.

'A First Family of Tasajara' is worthy of Mr. Bret Harte's reputation. It exhibits his great powers of description, of sketching character, of pathos, and of humour, all governed by his strong artistic reserve—a quality not often possessed by American novelists. The scene is laid, as it has often been before, in the neighbourhood of San Francisco, but Mr. Bret Harte has been able to find something still fresh and impressive to draw in this district which he has made his own. He has often shown his preference for simplicity in the development of events in his stories. His choice in this matter enables him to heighten the effect of his vigorous detail both in incidents and in scenery. Similarly by setting off humour against sentiment he escapes being too sentimental. He is a writer whose method, interesting as it is to examine, has proved to be too difficult for imitators, and the reader, while he can hardly fail to see its finish and its cleverness, finds it so unobtrusive that the matter is always fascinating.

Stories in which the scene is laid in the future are not often successful. When absolute freedom is given to the imagination one marvel is as easy to invent as another, and therefore writers who deal in these matters are apt to tickle their readers' fancy by a revelation of progress which may at least appeal to a natural human instinct. Mr. Donnelly has chosen a gloomy picture—the overthrow of civilization and the slaughter by anarchists of three-fourths of the human race. Ferocity of this magnitude requires to be described with some vigour, and it must be allowed that the author shows at times a command of suitably vigorous language. The name "Caesar's Column" merely describes the culminating brutality of a leader named Caesar, who builds a pyramid of human heads to "beat the pyramids of all the Caesars." In a preliminary address to the public the author explains his earnest purpose, namely, to preach to the able and rich that neglect of suffering, indifference to the great bond of brotherhood which lies at the base of Christianity, and the worship

of mere wealth will lead to the destruction of civilization. He has pushed his lesson to the extreme of the ridiculous.

A very pleasant and legitimate idyl of Cumberland life has been put together by Mr. Cuthbert Rigby, who uses pencil and pen with equal freedom. He craves attention as "a new voice straining for a hearing," and, to judge from his first attempts, he need not give himself much trouble on that score, for with his double talent he can certainly produce an entertaining book. The story is well equipped with a heroine, a hero and an anti-hero, a villain, a comic character, and a chorus; there is motion in it and motive, though the motive is at times too weak for the action which is supposed to spring from it. There is crime, too. The two heroes, who are both in love with the heroine, are knocked on the head one after the other, and the puzzle is to find who committed the second assault. The reader knows who did it from the beginning; but he is expected to make believe that he does not, in order that certain stupid characters in the book may go on blundering for their allotted time. The bad man is not punished as he ought to be; and, indeed, Mr. Rigby has somewhat lacked the courage of his conceptions. If he cannot paint in more sombre hues it might be worth his while to leave the villain out of his next story.

In the first chapter of Mr. Donovan's story there is a "tragedy at St. John's Wood," and in the second chapter the reader is introduced to Calvin Sugg, detective. Coupling these things with the ample title and the spirited illustrations of 'Tracked to Doom,' the experienced novel-reader will know pretty well what to expect. The mystery of the preliminary murder is connected in some way with an innocent couple of lovers, who go through a great deal of trouble in consequence. The author contrives to make his plot continuously interesting, and he keeps it well in hand during the process of unravelling. With these qualities it matters, perhaps, very little how venerable his incidents and types may be.

Mr. Gordon's two stories have this merit amongst others, that they make no great demand on the most languid of readers. Their titles, and to some extent their subjects, are attractive; and, whatever else they may fail in, it is certainly not in human interest. They are lightly and freely written, not always in accordance with the strictest grammatical rules; but they carry one along from point to point, and display no inconsiderable knowledge of the world. Far worse stories have come from America of late years.

Mr. Weyman has chosen a suggestive period for the historical story with which he has enriched Messrs. Cassell's new series—the debatable ground of Mary's reign and Elizabeth's accession, when old forms of faith and old historical alliances were maintaining a precarious existence against the new forces, religious, political, and commercial, which, throwing the two nations into hostile camps, were to create new England and destroy old Spain. In those days of ferment such a desperate intriguer as Ferdinand Cludde—here introduced as the spy of Gardiner, but ready to betray his supposed co-religionists at the first hint of

a "new world," audacious, crafty, black-hearted, and red-handed, such a one as were many in his day—is, we know, no extravagant conception. The adventures of his son Francis, whose fortune it is to be thrown into collision repeatedly with his father, in mutual ignorance of their ties of birth, are admirably told. We get only a glimpse of the great Bishop of Winchester, but it is a striking one; and Sir Anthony Cludde and his household, his daughter Petronilla, and the romantic Duchess of Suffolk are all as natural as if we saw them with our bodily eyes. For the hero, who comes through all his troubles to be a prop of the Elizabethan throne, he is more a politician than a religionist, and therein, we venture to think, to a certain extent too modern for his day, though far from the walking gentleman of the nineteenth century who is so apt to stray into the strange pathways of historic fiction.

WORKS ON ECCLESIASTICAL HISTORY.

History of the Free Churches of England, 1688-1891. From the Reformation to 1851 by Herbert S. Skeats. With a Continuation to 1891 by Charles S. Miall. (Alexander & Shephard.)—Mr. Miall has taken up the brief which the late Mr. Skeats drew up and published twenty-three years ago, and he has made out an advocate's case with considerable skill and astuteness. If he were told that the first Nonconformists known in England were the adherents of the Papacy and the Church of Rome, he would probably do his best to traverse such a plea; yet the fact is so, whatever the Protestant Dissenter may affirm to the contrary. Mr. Miall takes no account of the Romanists; the "Free Churches of England," in his view, are the Protestants who have from time to time broken away from communion with the Established Church. His book is a careful and instructive history of the long struggle on the part of these "Churches" to assert themselves against the Anglican episcopate and all its dominant arrogance, and to claim for themselves political and social equality. He has drawn up a highly useful sketch which Churchmen and Dissenters alike will find a good book of reference, even though—as is true of all polemical works—it be necessary to read between the lines, sometimes to test startling assertions, sometimes to scrutinize the handling of facts marshalled with a good deal of dialectic craft, and sometimes to supplement the evidence brought forward by cross-examining the witnesses and calling other testimony into court. Such books as Mr. Miall's have their value, and as this interminable controversy is likely to go on for many a long day, and each side ought to know what the other has to say for itself, we recommend our rigid and very orthodox Anglican friends not to treat this volume with a supercilious contempt, as is too much their habit. Dissenters are bringing themselves into line with Churchmen in more ways than one. They are even wresting the highest prizes in theological learning at the universities from their hitherto privileged rivals. In literature and science they are coming more and more to the front; in political life they are everywhere in evidence—only in the world of art are they almost unrepresented. Socially they are not esteemed quite so highly as they esteem themselves. "Society" loves them not, but give them another generation or two and it is to be expected that "society" will find it necessary to admit them to the charmed circle. What will happen then? Perhaps a thoughtful reading of this volume may help us to give something like an answer to the question. At any rate, till we have acquired more familiarity than most of us have with the history of the "Free Churches," their heroes and champions,

their watchwords and their creeds, their stubborn tenacity of purpose, their unceasing warfare upon privilege and professional narrowness, and have learnt to see how much truth they have on their side, and what triumphs they have won for the principles which they proclaim, we are not likely to forecast the future of the "Free Churches of England," for the knowledge of the past is the best help for those who hope to be prepared for what may be coming.

Acts of English Martyrs, hitherto Unpublished. By John Hungerford Pollen, of the Society of Jesus. With a Preface by John Morris, of the same Society. (Burns & Oates.)—It is just a century and a half since Bishop Challoner published his 'Memoirs of Missionary Priests.....and of other Catholics of both Sexes that have suffered Death in England on Religious Accounts from the Year...1577 to 1684.' The book was issued anonymously, with no indication of the place where it was printed, and for at least a hundred years it was circulated almost exclusively among the English Romanists. During the last fifty years it has been reprinted more than once, and it has become to a large number of Roman Catholics what Fox's 'Acts and Monuments' till lately was to many worthy adherents of the Evangelical persuasion among ourselves, to wit, a favourite reading book full of delicious horrors adapted to stimulate devout enthusiasm and make the flesh creep. "Of late years," plaintively remarks Father Morris,

"literary taste has so changed that it has fallen into neglect. The time has come when a new book is required to take its place. The Lives of the English Martyrs must be rewritten, and the present volume is a contribution towards that work and will make its execution comparatively easy."

As it stands, the volume is a supplement to Challoner, for its contents are almost entirely new. The archives of Stonyhurst, Oscott, Westminster, and other depositories of MSS. have been laid under contribution, not to mention the more accessible storehouses of documents open to all the world, and the result appears in the shape of fifteen chapters of Acts, which are offered to the faithful as a first instalment of harrowing but instructive recitals, to be followed by similar volumes if the faithful show a proper interest in the dreadful stories. It is to be hoped that the public may encourage the projectors of this Anglo-Roman martyrology to go on with their undertaking. Not that there is anything of any real historical importance left to discover. The hideous atrocities perpetrated by the priest hunters in the sixteenth century upon their victims have been exposed *ad nauseam*; the brutal Topcliffe could hardly be better known than he is; the treachery here and the nobleness there, the heroic steadfastness at the supreme moment, and the frequent breakdowns under inhuman torture when physical pain was no longer bearable—all these things we have had almost enough of. But it is well that all the evidence procurable should be printed. Moreover, here and there some unexpected illustration or quite new scrap of information is furnished which has a value of its own, as, for instance, the case of Mrs. White, condemned for harbouring priests, obtaining her liberty for money, and a similar deliverance being granted to a Mr. Horner on the same terms; or when we learn that a poor priest named Symonds actually suffered bravely at Tyburn in 1589, though Bishop Challoner had omitted his name from his catalogue of sufferers because tradition had handed down the belief that he had turned informer and spy. So much has been now published by the indefatigable industry of Father Morris and Mr. Foley that we of the heretical sects are not likely to absorb many more editions of these repulsive narratives. They are, however, original documents in a portable form for the specialist; and for the inner circle of the devout they are better

reading than the sickly lives of hysterical visionaries and ascetics with their miracles and their demonology and their multiform superstitions. The 'Acts of English Martyrs' are, at any rate, true stories; the cumulative evidence of the simple and minute truthfulness of the narrators is overwhelming. In these cases there was no need of exaggeration; the facts needed no dressing up, they speak for themselves.

COOKERY BOOKS.

Delicate Dining. By Theodore Child. (Osgood, McIlvaine & Co.)—The English train cooks, the French artists; and the result is English cookery and French art. 'Delicate Dining' is an endeavour to educate the English mind and the English palate to an appreciation of that art. The great superiority of French over all other cookery is shown to lie in the thorough comprehension of the methods of seasoning. The distinction between seasoned meat and meat with seasoning matter is strongly emphasized:—

"Seasoning is the business of the Cook, and unless [sic] the relish is imparted to the food during the process of cooking it cannot be imparted afterwards. When your meat or vegetables are served on the table and on your plate, you will vainly sprinkle them with salt and pepper and sauces; you will simply be eating meat and vegetables and seasoning matter, but you will not be eating seasoned meat or seasoned vegetables."

We fear, however, that Don Quixote might have hoped for more success when tilting against windmills than might any enthusiast in cookery who, in a middle-class household, should enter upon a crusade against cruet-stands and salt-cellar. The use of "kitchen" wine and "kitchen" butter is also justly attacked as fatal to good cookery. Wine and butter are indispensable to the making of fine sauces; and equally indispensable to their success is the purity of the wine and the purity of the butter. The directions for making salad are admirable, as are the chapters upon sauces, and upon the making of tea and coffee. The orthodox compilation of confused recipes is pleasantly absent; indeed, 'Delicate Dining' is distinguished from all other works on cookery by its style, which is never dull and is often amusing. It is witty in anecdote and aphorism; and critical with a humorous turn of exaggeration. Even Erasmus is made to contribute to a literary treatment of the subject, which makes it interesting and "curious" reading for anybody. We ourselves would willingly abandon even the supreme luxury of a "delicate" dinner could we summon back the old scholar to behold his instructions to Prince Henry of Burgundy adorning the pages of even the most learned treatise on cookery. 'Delicate Dining' is a kind of higher handbook to the kitchen and dining-room; it is written with the science of a *chef*, with the colour of an artist.

Family Cookery. By Mrs. Sharman. (Hughes & Co.)—Mrs. Sharman, who is a first-class *diplômée* of the National Training School for Cookery, embodies in many of her recipes the method and teaching she received when herself a student at the School. Some of the recipes are original, and the little book can be recommended to teachers of cookery in technical institutes and to teachers holding country classes in connexion with the work of the County Council. It treats specially of the six principal methods of cooking, and the dishes given do not require expensive materials or materials which cannot be easily procured.

North Midland School Cookery Book. (Raithby, Lawrence & Co.)—This book is also addressed to teachers, and gives a reprint of the 'General Hints to Teachers of Cookery' issued by the Education Department. The authors (a few teachers of the North Midland School of Cookery) acknowledge their indebtedness to Miss Briggs, the Cookery Superintendent to the London School Board, for many of the General Rules,

which they have reprinted from the cookery book in use in the London Board schools. The book—which costs only sixpence—contains useful directions for cleaning the kitchen range, kitchen utensils, laying a fire, &c. A knowledge of these points, though elementary, is essential, and we would suggest that even still more attention should be paid to as elementary points in the actual branches of cookery. Should the book, for instance, reach a second edition, we should like to see space found for the inclusion amongst its other excellent recipes of one giving at least the ordinary methods of cooking a fowl. The importance of supplying the present omission is illustrated beyond question by the following incident, which occurred at some well-known "ladies' flats." A fowl which had been prepared for the dinner of one of the residents was observed to give forth a particularly unpleasant smell. The smell could not be accounted for by over keeping, as it had arrived from the country the previous day in perfect condition. Moved to inquiry by the indignation of her fellow residents, into whose rooms the objectionable odour had penetrated, the owner of the fowl discovered that the cause of the disaster was the ignorance of the cook—the fowl had not been drawn!

Simple Recipes for Sick-Room Cookery. By Mrs. Buck. (Raithby, Lawrence & Co.)—The price of Mrs. Buck's book—two pence—brings it within the reach of all, and because of its price it should prove valuable to those who have charge of invalids, but are unable to afford the luxury of a nurse. The book is in its second edition, and has been revised and enlarged.

Mary Harrison's Guide to Modern Cookery. (Sampson Low & Co.)—An interesting preface has been contributed by Sir Thomas Acland, dealing chiefly with the application of cooking to chemistry, and Miss Harrison herself has written an admirable introduction. The following passage seems to us worthy of notice. It is quoted by Miss Harrison from the will of a gentleman who left directions for the formation of a "College of Social and Domestic Science for Ladies":—

"There is an untold world of discomfort and misery consequent on the incompetence of the ladies of England for the discharge of their duties. So long as this evil saps the foundations of society social and moral progress will be tardy and unsatisfactory. The whole framework of society is more or less affected by it. Incompetent mistresses make bad servants, and bad servants make bad wives; and bad wives by their idleness, ignorance, and extravagance make bad homes, and bad homes drive men to ruin and taint the National Life."

Miss Harrison's book is what it claims to be—a complete guide to modern cookery, though upon one point we should like to offer a suggestion. The names for certain dishes have been given in both English and French, and many will find the double titles most valuable. But the system which is useful when applied to entrées and soups—all of which are so treated—would be equally applicable to entremets, vegetables, fish, game, &c. In most of these cases the English name only is given; for hors-d'œuvres the French name only. Chapters are devoted to table decorations, kitchen economies, the larder, the store-room, rules for cooking, for choice of meat, of poultry, and of fish. Preserves, the potting of meats and fish, the pickling of hams, and spicing of beef have been dealt with; and a special chapter is devoted to sick-room cooking. A good index and some blank leaves for manuscript recipes close an admirable book.

Curious Old Cookery Receipts. (Leadenhall Press.)—We fear this book must appeal to a very limited circle. There are not many of the general public likely to read a cookery book as literature; but there is no reason why an intelligent cook should not have his or her literature of cookery—historical, scientific, or humorous. Only some one duly qualified could fully appreciate such a book as this. Our forefathers were

not remarkable for pampered palates; still our ancestral housewives had a very shrewd idea of comfort, and it is quite possible that comparative cookery might find something suggestive or even admirable in these quaint receipts. Without, however, some such special knowledge, we ourselves should hesitate to embark upon a culinary venture recommended by a medicinal receipt like this:—

"An excellent Ointment. Take of oyle of scorpions 2 ounces, hedgehogs grease 1 ounce, badgers grease 1 ounce, bears grease 1 ounce, good sallett oyle half a pint, red lead 6 ounces, white lead 7, being finely ground boyl it very thick, and spread it on linen."

It seems impracticable to any one except, perhaps, a curator at the Zoological Gardens.

ENGLISH LITERATURE IN BOHEMIA.

TILL recently the inhabitants of Slavonic countries, if they wished to acquire a knowledge of the English language and literature, were compelled to do so through the medium of German or French. And yet, if we look at some of their greatest productions in the present century, we shall find that it is English writers who have chiefly influenced them. If we take Russia, we see Zhukovski translating from Southey, Scott, Moore, and Byron. Pushkin, although a thoroughly original poet, bears traces of the school of Byron, and we know from his many allusions to the English poet how much he admired him. The same is the case with Lermontof. The full effect of English romanticism can be traced in Mickiewicz, the greatest poet of modern Poland, to say nothing of Slovacki and others; and the same is true of many of the minor nationalities.

Notwithstanding, till quite recently the Slavonic peoples had but few opportunities of acquiring English at first hand. This difficulty is now gradually disappearing. Good English-Russian and English-Polish dictionaries have appeared, and Prof. Mourek, of Prague, has come forward to help his countrymen. Till the time of his valuable and useful publications we had never been able to hear of more than two works calculated to assist the Czech student of English—the English grammar compiled by the late J. Maly for the use of his countrymen, and a Bohemian-English dictionary, published at Racine, Wisconsin, U.S., in 1876, and dedicated to the patriotic Czech, Vojtech Naprstek. We have not seen Maly's grammar, but should be inclined to form a favourable opinion of it from some of its author's other work in the same direction, especially his carefully executed versions of several of Shakespeare's plays. Maly, with whom we were personally acquainted, was a true specimen of a man of letters, and did much to popularize good books among his countrymen. We believe that pecuniarily his career was not successful. He died in the public hospital at Prague in 1885.

The contributions which Prof. Mourek has made to the philological literature of his country are decidedly valuable. His dictionary (*Slovník Jazyká Anglického i Českého*), of which the English-Bohemian part has appeared, and the Bohemian-English is now in course of publication, is a most compact and useful compilation, as we can emphatically say after having frequently made use of it. It is printed in clear, bold type, and contains not merely the words in ordinary use in our language, but many to be found only in Shakespeare and the earlier poets: words like *princeps*, *bawcock*, *ancient* in the sense of ensign, and dozens of others will be found fully explained. We have tested it by many expressions, not only in Shakespeare but Milton, which are not given in our ordinary dictionaries. It extends to 1,010 pages, and we do not hesitate to call it one of the most compact and complete works of the kind which have ever come under our notice. We are speaking now of the English-Czech part, but it is to be hoped that the professor will hasten to complete the other, for the ordinary Bohemian-English dictionaries leave much to desire. The

Bohemians have always shown an enthusiasm for English authors, as is proved by the many translations of English masterpieces in their literature, and they will now have excellent help for understanding it.

In a second work, *Učebné Listy Jazyká Anglického* ('Aids in Learning the English Language'), the professor gives some most useful reading exercises for the acquirement of the colloquial language. The method adopted is that which is called the Robertsonian in England—tales with constant exercise upon them by way of dialogue and retranslation. Amusing anecdotes are carefully analyzed, those which give the greatest amount of colloquialisms being apparently chosen, and especially a tale from 'Sketches by Boz,' where the cockney expressions of the great English humourist have the fullest play. The pronunciation is also given of each word, and our capricious language is expressed as clearly as it may be in Bohemian orthography.

In the third book, *Prehled Dejín Literaturní Anglické* ('Survey of the History of English Literature'), Prof. Mourek reprints a valuable essay which he contributed to the Bohemian *Slovník Naučný*. This work is divided into eight chapters, beginning with 'Beowulf' and ending with our own days. A supplementary chapter tells the story of the development of English literature in the United States. The latter includes the early colonial authors, such as the "tenth muse" Anne Bradstreet, the wife of one of the governors, Cotton Mather, and others, and winds up with Walt Whitman. The account of Edgar Poe, which we may cite as a specimen, strikes us as clearly and incisively written, and we do not wonder that Prof. Mourek puts a note of exclamation after the surprising statement that Poe, in the course of his early wanderings, turned up at St. Petersburg, and had to be sent home by the assistance of the American Minister. Unless our memory fails us, later biographers of this most musical, but most erratic poet have shown the whole story to be a myth. Our critic's remarks upon Tennyson, who is briefly summed up on p. 111, are absurdly severe ("He has neither conspicuous originality nor lofty range"), but the remarks upon the unsuitability of the Laureate's plays for acting have some foundation in fact. But we have no space to go through the criticisms of our author, who is evidently well acquainted with his subject, and often condenses a great deal of valuable information in a few lines. A mere reference to the number of names in the index will fully justify our assertions. Among other branches of our literature, the Elizabethan dramatists are carefully treated. Here and there we remark the slight misspelling of a name; these slips, however, are inevitable, and the accuracy of the book as a whole is very striking.

In his last, and we might say most ambitious work—which has received the prize, and been published at the expense, of the Royal Academy of Sciences of Prague—Prof. Mourek has given a careful study of the use of the prepositions in Gothic: 'Syntax of Gothic Prepositions' (*Syntaxis Gotskych Predložek*). These are illustrated by extracts from the original Greek from which Ulfilas translated. No such work exists in our own language, and this is said in no disparagement to Prof. Skeat's useful *Meso-Gothic* glossary and grammar, for he has not attempted anything of the kind. With a few remarkable exceptions our language shows a great lack of original works on its philology. In the majority of instances they do not rise above the dignity of school-books, but the case is far different with regard to our literature, which has been copiously and accurately treated in many works, and we are glad that in his 'Survey' Prof. Mourek has a word of praise for Chambers's excellent 'Cyclopædia of English Literature.'

It is to be hoped Prof. Mourek may continue his scholarly and useful labours. As

Englishmen we are proud that our language has found so learned an interpreter: he has clearly mastered its lexicography, its philological principles, and we might almost say its richly varied eccentricities of expression.

OUR LIBRARY TABLE.

THE title of Yuan Hsiang-fu's book, which Mr. W. H. Wilkinson has translated, *Those Foreign Devils: a Celestial on England and Englishmen* (Leadhall Press), is misleading. It suggests the idea that the work is a furious attack on foreigners, such as those, for example, which have lately emanated from that centre of hostility—Hunan. But, far from this being the case, it is a collection of rather prosaic notes gathered by the Chinese author when on a visit to this country. Several works of this kind have of late years been translated, either whole or in part, and as they all bear a strong likeness to one another, they begin to be wearisome. Chinamen are not imaginative writers. As chroniclers of passing events or of what they see they are unsurpassed, but as successive members of legations go through almost identical experiences in London, their diaries have a decided sameness. In the present instance Yuan gives a very fair description of his experiences. Some things shock his sense of propriety. The idea of a husband and wife walking arm-in-arm in the streets is contrary to every Chinese social canon, and the custom that women on meeting their parents should "apply their mouths to the right and left cheeks of the elder with a smacking sound" "is exceedingly strange." But in most matters the writer takes a decidedly commonplace view, and in no instance is he amusing. He describes in detail the structure of our houses, the nature of our furniture, the arrangement of our post-offices and public buildings, but he never says anything that has not been said before. It is only due to him to add that his notes were not intended for publication. Indeed, they seem to have been surreptitiously obtained by a friend who copied as many of them as he was able, before the manuscript was redemanded by the lawful owner. We have, therefore, only a portion of the work, and we may be grateful to the author for having been impatient for the return of his manuscript. But although the text is not worth much, Mr. Wilkinson's annotations are of considerable interest. The random assertions of the Chinese author afford him opportunities of explaining the wide gulf which separates Western and Eastern civilizations, and his foot-notes, which are both numerous and full, supply a really good idea of Chinese notions on every-day subjects. Apart from Mr. Wilkinson's share in the volume the work is disappointing. We long to find in its pages some faint glimmering of the wit and fancy which abound in Morier's 'Hajji Baba,' but we look for it in vain.

MR. MARCUS BENJAMIN, who writes a preface to Myrtilla H. N. Daly's "paraphrase" of Charron's 'De la Sagesse' under the title of *A Treatise on Wisdom* (Putnam's Sons), observes that this book "requires no apology for its existence." We should have said that it required a very great deal. It would appear from Myrtilla H. N. Daly's own "prefatory note" that she first heard of Charron through Buckle, whose overpraise of Montaigne's pupil and plagiarist is well known. This "led to an effort to secure a copy." That if she went to the first French bookseller in New York he would either hand her a copy over the counter or procure it without any difficulty in the ordinary course of trade does not seem to have struck Myrtilla H., so she engaged in "a long search," and at length "a quaint and rare translation by Samson Lennard was found in London." She then proceeded to "give the crystallized thought without its massive setting." Mr. Marcus Benjamin's knowledge may be gauged by the fact that he

talks of "the naturalism of *Holbach* and *Rousseau*," by the other fact that he merely refers to "the influence of Montaigne," and is evidently quite ignorant that great lumps of 'De la Sagesse' are Montaigne treated pretty much as Miss or Mrs. Daly has treated Charron himself. Neither paraphrast nor introducer seems so much as to have heard of the *locus classicus* of Pope in English, or to know anything about Charron's peculiar position in French literature and history as a *politique* or trimmer. Of course, though the book is vastly overrated both by Pope and Buckle, there is a good deal of wisdom in 'De la Sagesse.' Its very eclecticism and imitativeness secure that, and we are not disposed to deny that a return to the sententious wisdom of the sixteenth and seventeenth centuries is a wholesome counter-agent to some mental disorders of our day. But the dose can hardly be exhibited well by paraphrasing an old translation on the principle of giving the thought without its setting. Indeed, it is not superfluous to observe that with a very careful and rather double-minded writer like Charron such a plan, unless carried out with great skill and knowledge, is likely to be misleading.

It cannot be needful at this time of day to say much about the matter of Maurice de Guérin's *Journal*, a new translation of which, by Jessie P. Frothingham, accompanied by a version of Sainte-Beuve's universally known essay, has just appeared (Chatto & Windus). Most competent judges are, we believe, now agreed that if either of the Guérins had much interest it was Eugénie, not Maurice; that the original craze for them was partly accident, partly the result of Sainte-Beuve's action; and that the subsequent echo of it by Mr. Matthew Arnold was (as he, indeed, himself in a measure admitted) due to one of those capricious exaggerations by youthful readers of matter in a foreign language which are by no means uncommon, and from which no lovers of literature, however critical the gods may have made them, are quite exempt. Still, there will no doubt always be a largish class of readers who think they relish, and a smaller one of those who really do relish, the half-genuine, half-affected, and sometimes wholly maudlin meditations and lucubrations of Maurice de Guérin about nature and God and man, and so forth. To these, if they cannot read French, this little book will be useful. The translation is fairly done, and the mechanical presentation agreeable.

MESSRS. KEGAN PAUL & Co. have brought out a pretty volume of *Selected Poems of Robert Burns* in their "Parchment Library." The selection has evidently been made for the drawing-room, and some of Burns's most characteristic pieces have been omitted and poor ones admitted. Mr. Lang is, of course, not responsible for this. His introduction is pleasantly written, as might be expected, and is good as far as it goes; but surely he is mistaken in supposing that Burns became disgusted with the French Revolution as soon as Wordsworth and Coleridge.

MR. ROBERT BLACK has deserved well of those interested in the history of English racing by his volume *The Jockey Club and its Founders* (Smith, Elder & Co.). He has evidently bestowed time and trouble on its compilation, especially in identifying the owners of horses, and above all in tracing their connexion with the famous club. He clearly proves that that club did not originate in any desire to improve the condition of the turf or any ambition to legislate for it, but simply—like Brooks's, Boodle's, and the other clubs in St. James's Street—in the wish of certain persons of rank to enjoy the company of their friends and exclude the crowd that invaded their society. As an instance of the easygoing way in which things were managed a hundred and twenty years ago, it may be worth mentioning that the celebrated Solon, grandson of the Godolphin Arabian, after he ceased to

run at Newmarket, was used by Lord Rockingham as a charger. Mr. Black also points out, as has been pointed out before, that the Duke of Wellington's charger, Copenhagen, was not, as is commonly supposed, a thoroughbred, although he both ran and won races. There is an immense deal of information in Mr. Black's book, and it is pretty sure long to maintain its place as one of the standard works devoted to the annals of horse-racing.

THE *Collections*, 1891, of the Minnesota Historical Society, Vol. VI. Part II., contain some curious and interesting matter, which serves to explain how the interest in these societies is maintained. An early stage in a Western state, which is without history, is to form an Historical Society—why, we here scarcely understand. In this present part are several papers on the personal adventures of early settlers, which are of a romantic character. From a new memoir, by Mr. J. F. Williams, of General Hastings Sibley, we learn that a man remarkable in the West departed this life in the last year. The States, as we know, abound with remarkable citizens, but from time to time, as in General Sibley's case, there are men whose acts are really deserving of commemoration. The reminiscences of Mr. Adams illustrate in a lively way passages relating to the early settlement not only of Minnesota, but of Manitoba. A narrative which reads as a tale is the autobiography of L. Taliaferro, a U.S. Indian agent, partly illustrating Indian life. A contribution relating to antiquity is the bicentenary commemoration of Hennepin, an early Mississippi explorer. The taste for records leads the members of these societies to pursue genealogical researches, and many have libraries better provided for such purposes than some of our public libraries at home. This is the case with the Minnesota Society.

THAT serviceable periodical *Amateur Work* (Ward, Lock & Co.) has completed the third volume of its new series.—Mr. Punch has sent his half-yearly volume (through Messrs. Bradbury, Evans & Co.), containing many admirable cartoons by Mr. Tenniel, several of Mr. du Maurier's delightful satires on society, such as 'Country-House Pets,' and other things attractive and amusing.

The *Clergy List* has improved considerably since it passed into the hands of Messrs. Kelly & Co. It is a well-arranged and trustworthy work of reference.—Another admirable handbook is *Hart's Annual Army List* (Murray), a carefully edited volume, widely known for its accuracy and comprehensiveness.—We have also received the first number of *Minerva*, a calendar of the universities of the world: a useful little volume, compiled by Dr. Kekula and M. K. Trübner, the German bookseller at Strasbourg. How did the authors arrive at the figure 1027 for the "Höerzahl" at Cambridge? and why has the "Candidatenzahl" at London been converted into a "Höerzahl" on p. 280?—The *Era Almanack* for 1892 does Mr. Ledger credit. Besides a variety of letterpress, useful and amusing, it contains some interesting portraits of actors and actresses of the past.

THE Edinburgh Bibliographical Society, founded in 1890, has issued the first number of its *Proceedings*, containing a selection of printed papers: (1) 'Notes on the Life and Works of John Watson, Printer, with a Hand-list of Books and Pamphlets printed by him, 1697-1722,' by Mr. J. S. Gibbs; (2) 'Bibliography of the Book of Common Order of the Church of Scotland,' by Mr. W. Cowan; (3) 'Bibliography of the Lives of Two Scottish Capuchins, John Forbes (1570-1606) and George Leslie (Father Archangel), c. 1590-1637,' by Mr. T. G. Law; (4) 'Is the "Arithmetica" of Jordanus Nemorarius (Paris, 1496) the First Book with the Printing of which a Scotsman was Connected?' by Mr. John Scott, C.B.

The first number has appeared of a work of great interest to students of Armenian. It is a catalogue of the Armenian MSS. in the great libraries of Europe and Asia, and is the work of the Rev. Agop Dashian, of the Mechitarists of Vienna.

We have on our table the catalogues of several libraries—that of the Church House, in which the later modern critical theology is conspicuous by its absence; those of the public libraries at Bristol, Redland Branch (Bristol, Hemmons); Kimberley, a creditable collection (Clowes & Sons), catalogued by Dr. P. M. Lawrence; Lewisham (Perry Hill Branch), compiled by Mr. Goss (Lewisham, Berryman & Sons); Leicester, supplementary catalogue (Leicester, Buck, Winks & Son); Nottingham, Class List No. 17; and Wigan (letter E), compiled by Mr. Folkard (Wigan, Platt). We have also received the reports of the free libraries at Belfast, Birkenhead, Bradford, Cambridge, Cheltenham, Leeds, Manchester, and Swansea. Several of these complain of a decline in the circulation of their books.

Of the new editions on our table the most notable is a new issue of *The Tragic Comedians* (Ward, Lock & Co.), introduced by an excellent account of Lassalle, contributed by Mr. Clement Shorter. The portrait of Mr. Meredith, which serves as frontispiece, utterly fails to reproduce the characteristic vivacity of his expression.—Messrs. Clowes & Sons have reprinted Mr. Ashworth's excellent translation of Prof. Gneist's valuable *History of the English Constitution*.—Messrs. Macmillan have reissued Mr. Marion Crawford's *Khaled*, and added *Mark Lemon's Jest-Book* to the cheap reissue of their "Golden Treasury Series."—An excellent little selection of *Cavalier and Courtier Lyrics*, with notes by Mr. Sharwood Smith and an introduction by Mr. Dircks, forms a welcome addition to the "Canterbury Poets" of Mr. W. Scott.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Alford's (B. H.) *Nutford Place Sermons*, cr. 8vo. 3/6 cl.
 Allen's (Rev. A. J. C.) *Church Catechism, its History and Contents*, cr. 8vo. 3/6 cl.
 Bonney's (Rev. T. G.) *Christian Doctrines and Modern Thought*, Boyle Lectures, 1891, cr. 8vo. 5/6 cl.
 Brooke's (Rev. S.) *Short Sermons*, cr. 8vo. 6/6 cl.
 Browne's (Sir T.) *Religio Medici*, and other Essays, with Introduction by D. L. Roberts, 32mo. 3/6 cl.
 Clarke's (R. F.) *Pilgrimage to the Holy Coat of Treves*, 4/6 cl.
 Hughes-Games's (Ven. J.) *The One Book, a Treatise on the Unique Character of the Bible*, cr. 8vo. 3/6 cl.
 Mather's (Rev. Z.) *The Christ of the Heart and the Christ of History*, and other Sermons, cr. 8vo. 5/6 cl.
 Plater's (E. A.) *The Holy Coat of Treves*, cr. 8vo. 2/6 cl.
 Preachers of the Age: *Ethical Christianity*, by Rev. H. P. Hughes, cr. 8vo. 3/6 cl.
 Pulpit Commentaries: *Job*, by Rev. T. Whitelaw and Rev. G. Rawlinson, royal 8vo. 2/1 cl.
 Sacred Books of the East: Vol. 32, *Vedic Hymns*, translated by F. Max Müller, Part 1, 8vo. 18/6 cl.

Law.

- Cherry's (Prof. R. R.) *An Outline of Criminal Law as regards Offences against Individuals*, 8vo. 6/6 cl.

Fine Art.

- Perrot (G.) and Chipiez's (C.) *History of Art in Persia*, 2/1 cl.

Poetry and the Drama.

- Goldsmith's (O.) *Poems and Plays*, edited by A. Dobson, 2/6 cl.
 Lamb's (C.) *Dramatic Essays*, ed. by B. Matthews, 12mo. 2/6 cl.
 Maeterlinck's (M.) *The Princess Maleine, a Drama in Five Acts*, Introduction by H. Caine, cr. 8vo. 5/6 cl.
 Ross's (J. D.) *Burnsiana, a Collection of Literary Odds and Ends relating to Robert Burns*, Vol. 1, sm. 4to. 2/6 swd.
 Walkley's (A. B.) *Playhouse Impressions*, cr. 8vo. 5/6 cl.

Music.

- Ainger's (A. C.) *Eton Songs*, 4to. 30/ cl.

History and Biography.

- Carlyle's (T.) *Lectures on the History of Literature*, edited by Prof. J. R. Green, cr. 8vo. 5/6 cl.
 English Men of Action: *Montrose*, by M. Morris, cr. 8vo. 2/6 cl.
 Old England. *Sketches of English History*, by E. A. W., 3/6 cl.
 Queen's Prime Ministers: *Viscount Palmerston*, by the Marquis of Lorne, cr. 8vo. 3/6 cl.
 Russell (H.) and Gattie's (W.) *The Ruin of the Soudan*, 2/1 cl.
 Shelley (Percy Bysshe), a Monograph, by H. S. Salt, 2/6 cl.
 Twenty-five Years of St. Andrews, by A. K. H. B., Vol. 1, 8vo. 12/ cl.

Geography and Travel.

- Morant's (G. C.) *Chilli and the River Plate in 1891*, 3/6 cl.
 Reeves's (E.) *Homeward Bound after Thirty Years, a Colonel's Experiences*, 8vo. 7/6 cl.
 Ritchie's (J. E.) *Brighter South Africa, or Life at the Cape and Natal*, cr. 8vo. 5/6 cl.

Science.

- Bastable's (C. F.) *The Commerce of Nations*, cr. 8vo. 2/6 cl.
 Davis's (N. S.) *Consumption, How to Prevent It and How to Live with It*, cr. 8vo. 4/ cl.
 Flower's (W. H.) *The Horse, a Study in Natural History*, 2/6 cl.
 New Departure in Astronomy, by K. H., cr. 8vo. 2/ cl.
 Sievier's (J. L.) *The Pathology of Medullary Tumours*, 4/6 cl.
 Worthington's (A. M.) *Dynamics of Rotation*, cr. 8vo. 3/6 cl.

General Literature.

- Alexander's (Mrs.) *A Crooked Path*, cr. 8vo. 3/6 cl.
 Barlow's (J.) *Bog Land Studies*, cr. 8vo. 3/6 cl.
 Beattie's (T. R.) *Pampaniso, a Kafir Hero*, cr. 8vo. 6/ cl.
 Fenn's (G.) *The New Mistress*, cr. 8vo. 3/6 cl.
 Hatton's (J.) *Cigarette Papers for After-Dinner Smoking*, 6/ cl.
 Hungerford's (Mrs.) *A Life's Remorse*, 12mo. 2/ bds.
 Latta's (T. C.) *Memorials of Auld Lang Syne*, small 4to. 2/6 cl.
 Macnicol's (E. R.) *Dare Macdonald, a Romance of the Riviera*, cr. 8vo. 5/ cl.
 Mariani, or Twenty-one Days, by Horace Victor, cr. 8vo. 6/ cl.
 Maynard's (Mrs. N. C.) *Was Abraham Lincoln a Spiritualist?* cr. 8vo. 7/6 cl.
 Reade's (C.) *A Perilous Secret*, 12mo. 2/ bds.
 Robinson's (F. M.) *Mr. Butler's Ward*, cr. 8vo. 3/6 cl.
 Russell's (W. C.) *Miss Dines's Jewels*, cr. 8vo. 2/ bds.
 Schubert's (O.) *Countess Erika's Apprenticeship*, translated by Mrs. A. L. Wister, cr. 8vo. 5/ cl.
 Through the Red-Letter Windows and The Old River House, by Theodor Hertz-Garten, 2/ cl. (Pseudonym Library.)
 Ward's (Mrs. H.) *History of David Greive*, 3 vols. 31/6 cl.
 West's (B. C.) *Half-Hours with the Millionaires*, cr. 8vo. 6/ cl.
 White's (A.) *The Destitute Allen in Great Britain*, 2/6 cl.
 Winter's (J. S.) *The Other Man's Wife*, cr. 8vo. 2/6 cl.

FOREIGN.

Theology.

- Darstellungen aus dem Gebiete der Nichtchristlichen Religionsgeschichte*, Vols. 4-6, 7m. 50.
 Frette (S. E.) *Notre Seigneur Jésus Christ, sa Vie et ses Enseignements*, 12fr.
 Hase (K. v.) *Kirchengeschichte auf der Grundlage Akademischer Vorlesungen*, Div. 3, Part 1, 7m.
 Hengstenberg, sein Leben u. Wirken, dargestellt v. T. Schmalenbach, Vol. 3, 7m.
 Kattenbusch (F.) *Lehrbuch der Vergleichenden Confessionskunde*, Part 3, 5m.
 Nitzsch (F. A. B.) *Lehrbuch der Evangelischen Dogmatik*, Part 2, 9m. 60.

Fine Art and Archaeology.

- Curtius (E.) *Die Tempelgiebel v. Olympia*, 2m.
 Kraus (F. X.) *Die Christlichen Inschriften der Rheinlande*, Div. 2, Part 1, 20m.
 Zay (R.) *Histoire Monétaire des Colonies Françaises*, 20fr.

Philosophy.

- Avenarius (R.) *Der Menschliche Weltbegriff*, 4m.
 Beiträge zur Geschichte der Philosophie d. Mittelalters, v. C. Baumker, Vol. 1, Parts 1 and 2, 4m. 75.
 Windelband (W.) *Geschichte der Philosophie*, Parts 3 and 4, 5m. 50.

History and Biography.

- Böhmer (J. F.) *Regesta Imperii*, Div. 3, Part 1, 12m.
 Grotefend (H.) *Zeitrechnung des Deutschen Mittelalters u. der Neuzeit*, Vol. 1, 16m.
 Hausrath (A.) *Arnold v. Brescia*, 3m.
 Hoernes (M.) *Die Urgeschichte d. Menschen*, Part 20, 0m. 50.
 Jeremias (F.) *Tyrus bis zur Zeit Nebukadnezars*, 1m. 20.
 Karppeles (G.) *Allgemeine Geschichte der Litteratur*, Part 13, 2m.
 Kuntze (J. E.) *Gustav Theodor Fechner*, 6m.
 Kurzgefasstes Handbuch der Geschichte, Vol. 1, 3m. 60.

Philology.

- Büchler (A.) *Untersuchungen zur Entstehung u. Entwicklung der Hebräischen Accente*, Part 1, 3m. 60.
 Jahrbuch d. Vereins f. Niederdeutsche Sprachforschung, 1890, 4m.
 Libanii *Apologia Socratis*, rec. Y. H. Rogge, 3m. 60.

Science.

- Philippson (A.) *Geologische Karte d. Peloponnes*, 25m.

General Literature.

- Goethe's Werke, hrsg. im Auftrage der Grossherzogin Sophie v. Sachsen, Div. 1, Vols. 4, 9, and 46, Div. 4, Vol. 9, 14m. 40.
 Hase (K. v.) *Vaterländische Reden*, 10m.
 Ludwig's (O.) *Gesammelte Schriften*, 6 vols. 23m.

NET PRICES.

6, Fawcett Street, Sunderland, Jan. 9, 1892.

In your notice of Archbishop Taft's life in to-day's issue you express a desire to know what retail booksellers think of books being published at net prices. I am a retail bookseller, and have watched with considerable interest the introduction of this system. For my part, I say at once that I am glad of it, for it not only gives us provincial booksellers a profit, whereas under the wretched threepence in the shilling discount system we get practically none, but it tends to spoil the undercutters who advertise "discount off all books."

I find no trouble with even the hardest of bookbuyers when the price is marked net on the covers, as Messrs. Macmillan do with their books, or when there is a slip attached inside, as by Messrs. Longman in the 'Light of the World.' I prefer the latter course as sometimes a cover gets torn or dirty and has to be destroyed, and then we have no visible proof to show that the book is a net one.

I think most provincial booksellers will agree with what I have written. I cannot answer for the London retailers. JAS. PATTERSON.

DR. REEVES.

DR. WILLIAM REEVES, Bishop of Down, Connor, and Dromore, was born at Charleville, co. Cork, in 1816. He was educated at Trinity College, Dublin, and was ordained in 1838, afterwards becoming Perpetual Curate of Kilconriola, Vicar of Lusk, and Dean of Armagh before he succeeded Dr. Knox as bishop of the see which, as he used often to point out, is conterminous with the two ancient kingdoms of Dalriada and Dalnairidhe. In 1847, while resident at Ballymena, the chief town of the parish of Kilconriola, in county Antrim, he published 'The Ecclesiastical Antiquities of Down, Connor, and Dromore,' a quarto showing at once great research and minute local knowledge. Ten years later he edited with copious notes St. Adamnan's 'Life of St. Columba,' with notes containing exhaustive researches into every point of the history of the saint and his island. Carlyle, who was minutely acquainted with the book, commended it for its thoroughness and for the light which its editor had thrown upon life in the west in the sixth century. At the same time Reeves had worked at 'The Acts of Archbishop Cotton' in a Visitation of Derry in 1497. He printed in 1851 an account of the beautiful Ultonian manuscript known as Codex Maelbriaghe, and the year before a history of the churches of Armagh. He also described the 'Book of Armagh,' the most ancient manuscript in Ireland, containing much Irish, and purchased it from Mr. Brownlow for the University of Dublin. A treatise on the rule of the Culdees, an account of the Isle of Sanda, an essay on Octavian del Palacio, a short history of Lusk, an account of the bell of St. Patrick's will, and many other historical essays, were the product of his marvellous industry. He copied most of the Codex Kilkeniensis, and filled several folio volumes with a transcript of the records of the see of Armagh. He was editing the 'Book of Armagh' at the time of his death. He had collected materials for a life of the Rev. Samuel Burdy, the biographer of Skelton, and generously placed them at the disposal of the writer of the life in the 'Dictionary of National Biography.' He was unsurpassed in knowledge of the ecclesiastical and local history of the north of Ireland. In general learning he was the worthy successor of Jeremy Taylor and of Bishop Percy of the 'Reliques,' and in special Irish knowledge surpassed Sir James Ware. It is to be regretted that his industry did not include a study of the Irish language, but of Irish palaeography his knowledge was exhaustive. He was a most generous man of learning, and no scholar ever consulted him in vain. He died in Dublin on Tuesday last.

'WALFORD'S COUNTY FAMILIES.'

Ventnor, Isle of Wight, January, 1892.

I WAS rather astonished a few days since by receiving from a noble lord, who shall be nameless, a copy of a huge and flaming prospectus of a scheme in which a most cool and unwarrantable liberty is taken with my name by a total stranger. The prospectus is signed "J. Rochelle Thomas," and it is headed "A Request to the Landed Gentry and County Families of the United Kingdom." It goes on to say it is "required to complete a national unique copy of 'Walford's County Families' illustrated throughout with portraits and views for presentation to the British Museum"; and it professes to appear "under the patronage of Her Majesty the Queen, their Royal Highnesses the Prince and Princess of Wales, the Dukes of Connaught and Cambridge, and the Duchesses of Albany and Fife," as well as of thirteen other dukes and duchesses, ten marquises and

marchionesses, over fifty earls and countesses, and about a hundred other peers and peeresses. The ambitious projector adds a request for help, in the way of photographs, &c., towards forming "a gigantic collection of topographical views and of personal portraits" such as "were never even approached in extent before," promising "to present it as a free gift to the British Museum, for the benefit and pleasure of future generations." He adds: "My idea is to possess for every entry in 'Walford's County Families' photographs of the residence and also of the owner or occupier and his lady, as now existing." He next proceeds to ask for a contribution of "the nominal sum of five shillings" from each noble lord and squire. He estimates that the work when complete will "occupy over two hundred huge volumes," and declares that for his labour of love in "collecting, classifying, binding, and indexing" this mass of material, he shall consider himself "amply remunerated in the satisfaction arising from the contemplation of a monumental work brought to a successful termination by the aid of those who respond to his request."

As I have edited the 'County Families' for upwards of thirty years, and have never been ambitious of putting my book into vulgar notoriety, will you allow me to say publicly through your columns that, although my name has been thus freely adopted by Mr. Thomas, I know nothing whatever of this scheme? The prospectus has been sent to me by one of those very noblemen whom he includes in his list of "patrons," but who has no more confidence in it than I have, and who naturally asks what I know about it.

At all events, I trust that I may be allowed publicly to wash my hands of all share in it and of all connexion with it.

EDW. WALFORD, M.A.,
formerly Scholar of Balliol Coll., Oxford.

THE BOOK SALES OF 1891.

ALTHOUGH the past year would seem to have been productive of rather more than the average number of sales by auction, the importance of the books submitted for competition has been no greater than usual. An avalanche of rare and costly volumes similar to that which in 1887 tumbled into the arms of the "Literary Antiquary," as Washington Irving described a particularly disdainful, yet always hungry bookworm of his acquaintance, cannot be reasonably expected to occur very often, and perhaps, on the whole, it is not at all surprising that even high-class catalogues prove to be built up for the most part of old friends to be found in every library worthy the name. From these the ideal *helluo librorum* turns with undisguised contempt: he rejoices in exceptions, and can hardly be induced to follow the rule; and since his desires are as unlimited as his determination is redoubtable and his purse full, he has set a fashion which, in one respect at least, is unchangeable. It has long been recognized that a "good sale," in the technical application of that expression, is one that abounds in books but rarely seen, still more rarely sold, and good for some hundreds of pounds each at the least. Books of this importance have always been regarded as the aristocracy of the library, and the desperate anxiety to secure them, almost at any price, raises something more than a suspicion that these old and for the most part forgotten volumes are fast slipping away from private custody to that of the world's great public libraries, where they will, in the ordinary course of events, lie embalmed till they crumble into dust. It is some little satisfaction to know that many a scribbler now being sent to apparent oblivion by pastrycooks and cheese-mongers will at that remote period rise again in fragments and flourish in learned immortality, and perhaps, after all, this regiment

of quaint and curious volumes will never be depleted, for the great gaps made by time are filled up again by the same lavish hand, and each new recruit becomes a veteran at last. There is no denying, however, that one large public library is more voracious in the long run than a hundred Burtons, and it is this fact which mainly accounts for the increasing scarcity at auction of books of a certain class—instructive works like the 'Aberdeen Horn Book,' for example, which, as the catalogues usually inform us, is "an A B C." Messrs. Sotheby, by the way, disposed of a copy of this primer for 26*l.* 10*s.* at the commencement of the season. It consisted of four 8vo. leaves printed at Aberdeen, by E. Raban, in 1625, and must have belonged to some seventeenth century truant, for it was in "matchless preservation."

The Brayton Ives Library, dispersed at New York in March, and shortly reported in the new volume of *Book Prices Current*, was, in this one respect of abounding in rare and curious books, the most noticeable collection that has been brought to the hammer for many years. An original copy of Aristotle's 'De Animalibus,' Venice, 1476, folio, realized £800, and an imperfect example of the Mazarin Bible no less than \$14,800. It was originally reported that this book was perfect, but a subsequent announcement left no doubt that some fifteen leaves were in facsimile. Burns's 'Poems,' first edition, Kilmarnock, 1786, sold for \$430, and a copy of the famous 'Epistola' of Columbus, 1493, \$410. There are several editions or reprints of this rare letter all of the same date, and this particular copy was the Roman edition of Aliander de Cosco's translation, which in common with other issues, whether of Rome, Paris, Bâle, or Florence, is examined and commented upon in brief by the late Henry Stevens in his 'Recollections of Mr. James Lenox of New York.' The 'Mundus Novus' of Columbus was represented at this sale by five different issues, from the first, "without the triangle" and undated, to the reprint of 1507. In all these cases the prices realized were high, ranging from \$150 for a copy of the fourth issue to \$1,075 for a copy of the third, which, though undated like most of the others, may be known from the circumstance of its having forty-five lines to the page. Higden's 'Polychronicon,' 4to. 1482, printed by Caxton (imperfect), brought \$1,300, and a good copy of the 1476 edition of Justinian (Venice, Jacobus de Rubéis), \$165. Shakspeare was well represented as follows: 'Venus and Adonis,' 1596, 18mo., \$1,150; 'Mid Sommer Nights Dreame,' first edition, 1600, \$725; 'King Lear,' second edition, 1608, \$425; 'Romeo and Juliet,' fourth edition, n.d., \$535; 'Merry Wives of Windsor,' second edition, 1619, \$790; 'Richard III.,' seventh edition, 1622, \$270; 'Faïre E. M., the Miller's Daughter of Manchester' (by many, not to say most, attributed to Robert Greene), 1631, \$225. A First Folio, perfect, but a little short, brought \$4,200; a Second Folio, perfect, \$400; a Third Folio, perfect, but with the portrait from the fourth impression, \$950; and a Fourth Folio, also perfect, \$210. Shelley's 'Queen Mab,' 1813, 8vo., realized \$190, a high price even for this rare volume; and several plays of Shirley for \$47 to \$55 each. It is worthy of note that at the beginning of the century a piece like Shirley's 'Hide Park,' 1637, which now fetched the equivalent of 10*l.* 10*s.*, could have been got for the odd shillings or less. Capt. J. Smith's 'Generall Historie of Virginia,' with its engraved title, portrait of the Duchess of Richmond by William Pass, portrait of Matoaka by Simon Pass, and four maps, sold for \$315. A copy of the *editio princeps* of Tacitus, Venet., n.d., realized \$135; and of the first edition of Virgil with a date, Venet., 1470, \$3,000. Concerning the first edition of all, that printed by Sweynheym & Pannartz at Rome without date, and adjudged to be the scarcest of all the ancient classics; not more than seven copies can

now be traced, and only two of these have been sold by auction during the last hundred years. One, though imperfect, realized 4,101 fr. at the La Vallière sale at Paris in 1784, and the other 590*l.* at the Hoptoun House sale in February, 1889. The Brayton Ives copy of the second edition would, therefore, appear to have sold well.

This New York sale was, however, much too extensive for anything like a full notice. At the beginning of the season Messrs. Sotheby, having knocked down the 'Aberdeen Horn Book' as previously mentioned, sold on the same day 'The Poeticall Essayes of Sam Danyel,' 1590, 4to., 23*l.*, and Davenant's 'First Day's Entertainment at Rutland House,' 1657, 9*l.* 5*s.* This latter rare piece describes one of the performances which took place at private houses during the prohibition of theatrical entertainments. Two of Greene's productions, 'Arcadia or Menaphon' and 'Tullie's Love,' each printed in 1616, 4to., realized 11*l.* the pair (they should be worth more some day); and a very fine copy of Milton's poems in the original sheepskin, 1645, 8vo., 65*l.* 10*s.* In March a copy of the 'Compleat Angler,' 1653, in the original binding (5½ by 3½ in.), brought, in conjunction with Cotton's companion work, 1676, no less than 310*l.*, the highest price ever realized at auction for these two little volumes. During the same month the famous library of the late Mr. W. H. Crawford, of "Lakelands," was dispersed, and here the great prize was Voragine's 'Legenda Aurea,' translated and printed by Caxton in 1483. The book, however, was imperfect, and only realized 465*l.* At the same sale an imperfect copy of the 'Myrrour of the World,' 1481, folio, brought 160*l.* This work is noticeable as the first printed by Caxton with woodcuts.

Dotted about the catalogues, though often at great intervals, are many items interesting to the literary antiquary, e.g., the edition of the 'Polychronicon' printed by Peter Tréveris at Southwark in 1527, folio, 14*l.* 10*s.*; the 'Vita' of St. Jerome, printed by L. di Rossi at Ferrara in 1497, folio, 24*l.* 10*s.*; Edmund Spenser's 'Complaints,' first edition, 1591, 4to., 16*l.*; Zacharie Boyd's 'Last Battell of the Soule in Death,' 2 vols., 1629, 8vo. (imperfect), 15*l.*; Bunyan's 'Holy War,' first edition, with White's portrait and the curious folding plate, 1682, 8vo., 32*l.*; the 'Constitutiones' of Pope Clement V., printed on vellum by Schoiffer in 1467, 52*l.*; the 'Worldes Hydrographical Discription,' by Davis of Sandrudge, 1595, 8vo., 81*l.*; Jonathan Hull's curious 'Description and Draught of a New Invented Machine' for driving vessels against wind or tide in a calm, 1737, 8vo., 11*l.* 10*s.*; Allot's 'England's Parnassus,' 1600, 8vo., 18*l.* 15*s.*; Herrick's 'Hesperides,' 1648, 8vo., 15*l.* 10*s.*; and a copy of the first genuine author's edition of 'Hudibras,' which must on no account be confounded with the small 12mo. edition. This was in 3 vols. small 8vo. (6¼ in. high), 1663-78, and realized 21*l.*, which was certainly not dear as books of this class go.

That modern school which aims at the collection of choice works of comparatively recent date had much engrossing material last year; and this is a school, moreover, which is always ready to welcome the earlier efforts of any new author who succeeds, for any reason, in rising above the common level. The copy of the first edition of 'Robinson Crusoe,' 3 vols., 1719-20, may have been worth 55*l.*; but if so, the earliest edition of the 'Arithmetic' published by Cocker, 1671, 8vo., was surely cheap at 3*l.*, though this is perhaps more of an antiquaries' book than anything else. Gray's 'Poems,' first edition, 1768, 8vo., not quite uncut, brought 12*l.*; and another copy of Shelley's 'Queen Mab,' 1813, 12*l.* 12*s.* The difference between this price and that realized at the Brayton Ives sale is noticeable, for the London copy had the genuine title and last leaf, containing the imprint, which

were rigorously suppressed by the author. Lamb's 'Tales from Shakespeare,' first edition, 1807, produced 18l. 15s.; and another edition of 1816, 10l. 10s. (boards, uncut). A full set of Mr. George Meredith's novels, together 31 vols., in the original cloth, sold for 12l. ('One of our Conquerors' has been published since); and a collection of fourteen original copies of Byron's separate works, in uniform half-morocco, for 6l. 10s. This lot did not, of course, include any of the rarer pieces, such as 'The Waltz,' 4to. 1813, a copy of which recently appeared in a bookseller's catalogue marked at 3s. 6d., and was afterwards sold at third hand for 50l.

J. H. SLATER.

THE WASHINGTONS OF MAIDSTONE.

New York, December, 1891.

THE subjoined interesting document has come into the possession of Mr. Grenville Kane, of Tuxedo, New York. He purchased it at an auction of miscellaneous autographs in Boston, and there is no reason to suppose that it was ever in the possession of any member of the family in Virginia. Had it been it would surely have been included in the many sales of their papers in recent years.

The late Conway Robinson, in his 'History of the High Court of Chancery and other Institutions of England,' says (Preface, xi): "As to officers of the High Court of Chancery, in Elizabeth's reign, it appears as to Laurence Washington, of Sulgraue, in Northampton county, that this second son—also named Laurence—was entered of Gray's Inn in 1571, called to the bar in 1582, had a country residence at Jordan's Hall, Maidstone, and was Registrar of the Court of Chancery from March 25th, 1593, until the end of that reign; that he was in King James's first Parliament (1603) a member for Maidstone, and, assisted by deputies, continued personally to discharge the duties of Registrar until his death on December 21st, 1619, at his house in Chancery Lane; that he was then succeeded in the office of Registrar by his son, Laurence Washington, who was, in 1627, knighted by King Charles I., and held the office until 1643, when he died at Oxford, and was buried at Garsden, his residence in Wiltshire." So far Robinson.

In a volume of burial certificates at the Herald's College, London (l. 22, p. 18), is entered:—

"Laurence Washington, of Maidstone, Co. Kent, Gent., Registrar of his Majesty's High Court of Chancery (2d son of Laurence Washington, of Soulegrau, Co. North., Gent., by his ux: the daughter of Wm. Fargiter, of Greworth, Co. North., Gent.), ob. Dec. 21, 1619, at his house in Chancery Lane, London, and was buried in parish church of..... in Maidstone aforesaid the 24th same month. He married 2 wives—the 1 was Martha d. of Clement Nuse of Haddam, and 2d wife Mary d. Sir Thomas Scott (no issue)."

This daughter of Sir Thomas Scott was the widow of Richard Argall. Sir Laurence Washington married Anne, daughter of William Lewyn, D.C.L. His son Laurence married a daughter of William Guise, their daughter (Elizabeth) being the first Lady Ferrars.

It will be observed that while both of the signers of this document spell their name with *ss*, only one *s* is used in the endorsements. Unfortunately the seals are only traceable in stains.

MONCURE D. CONWAY.

To all Xria'n people to whom this present writinge shall come Laurence Washington the elder of Maydstone in the County of Kent Esquie and Laurence Washington the younger of Maidstone aforesaid gent sonne and heire apparent of the said Laurence Washington the elder sende greetinge in our Lord God everlastinge. Whereas the said Laurence Washington the elder and Laurence Washington the younger by their deede indented bearinge date the eight and twentieth day of Januarie now last past before the date of these presents for and in consideracon of the some of three hundred pounds of lawfull money of England to them by Samuell Warcopp of fullbrooke in the County of Oxon' Esquie before the sealinge and

delivery of the same Indenture well and truelle in hand paid, have granted aliened bargained solde and confirmed, unto the said Samuell Warcopp his heires and assignes for ever All their and ether of their revercon and reverc'ons remaynder & remaynders of and in the third pte of a moytie of all & singular those the Mannors & Looppes of fullbrooke and Westhill with the rights members libties and appurten'ces thereof in the said County of Oxon', and all their and ether of their revercon and reverc'ons remaynder & remaynders of and in the third pte of all and singular mesuages lands tenements meadows pastures feedings woods underwoods rents reverc'ons services & hereditaments whatsoever with their appurten'nts in the pte of fullbrooke or els wheare in the said Countye of Oxon to the said third pte of a moytie of the said Mannors & Looppes or to ether of them belongeing incident or apperteyninge or accepted reputed or taken as pte pcell or member thereof, And alsoe all their & ether of their revercon & reverc'on remaynder and remaynders of and in the third pte of a moytie of all that chiefe capital mesuage or mancon house commonie called or knowne by the name of Paynes house situate lyeinge and beinge within the parishes of Taynton neare unto Swynebrooke in the said Countye of Oxon' And the third pte of a moytie of all and singular the lands meadows feedings rents reverc'ons service rights royalties members appurten'ces to the same chiefe capital mesuage or mancon house called Paynes house belongeing or apperteyninge or used letten or occupied with the same, And alsoe the third parte of a moytie of all and singular other lands ten'entes and hereditam^{ts} situate lyeinge & beinge in the parishes of Taynton or els wheare in the said Countye of Oxon' w^{ch} late weare the lands of Thomas Howse a/l's Calcott gent's. And all and singular other the mannors mesuages lands tenements and hereditaments of the said Laurence Washington the elder and Laurence Washington the younger in fullbrooke Taynton & Westhill in the County of Oxon' aforesaid All and singular which said Mannors Looppes lands tenements and hereditaments beforementioned weare late pcell of the possessions of Samuell Cocke late of fullbrooke aforesaid Esquie deceased. To have and to hold unto the said Samuell Warcopp his heires and assignes to the sole and proper use and behoofe of the said Samuell Warcopp his heires & assignes for ever Uppon Proviso or condic'on conteyned in the said Indenture that yf the said Samuell Warcopp his heires or assignes should not well & truelle content & paye unto the said Laurence Washington the elder and Laurence Washington the younger their heires or assignes the some of one hundred & ffyfte poundes of lawfull money of England at one entyre payment uppon the flower and twentieth daye of June then next ensueinge the date of the said Indenture in the Com'on dyneinge hall of Graise Inne in the County of Midd's then the said Indenture and everie Article clause and thinge therein conteyned should cease & be utterly voides as by the said Indenture more at large appeareth Sythence which (vid'l't) uppon the said flower and twentieth daye of June, the said Samuell Warcopp did well and truelle paye unto the said Laurence Washington the elder and Laurence Washington the younger the some of one hundred and ffyfte poundes of lawfull money of England in the Com'on dyneinge hall of Graise Inne aforesaid accordinge to the provise or condic'oⁿ abovement'oned, as by a Memorandu^m endoreed uppon the backside of the said Indenture yt doth and maye alsoe appear Nowe therefore knowe yee that wee the said Laurence Washington the elder and Laurence Washington the younger for the consideracon aforesaid have remised released and quite claymed and by these presents doe for us and our heires for ever remise release & quite clayme unto the said Samuell Warcopp in his quiet & peaceable possession & season now beinge and to his heires & assignes All the state right tytyle interest condic'oⁿ clayme and demaunde whatsoever w^h wee the said Laurence Washington the elder & Laurence Washington the younger or ether of us, or heires of us or ether of us now have maye canne might should or of right ought to have of in or to the said mannors or Looppes mesuage lands ten'entes and hereditaments beforementioned or of in or to anie pte or pcell thereof shall or maye at anye tyme or tymes hereafter have challenge or demaunde But thereof and therefrom, and of and from everye parte and pcell thereof shalbe utterly barred and excluded for ever by these presents And wee the said Laurence Washington the elder and Laurence Washington the younger and our

heires the said Mannors & Looppes mesuages lands tenements and hereditam^{ts} abovement'oned and everye pte and pcell thereof unto the said Samuell Warcopp and his heires against us and our heires shall & will warrant & for ever defende by these presents In Wyttnes whereof wee the said Laurence Washington the elder & Laurence Washington the younger have to this oure present writinge sett our hands & seales the seaven and twentieth daye of June in the yeares of the raigne of our grations soveraigne Lord James, by the grace of God of England Scotland ffraunce & Ireland Kinge defendo^r of the ffayth S^c. (that is to saye) of England ffraunce and Ireland the Twelveth and of Scotland the Seaven and ffortieth Anno Dni 1614

LAUR: WASHINGTON LAUR: WASHINGTON J

Endorsements:—

"Washington to Warcopp 27 Junij 12 Jas."
"The release of Laurence Washington [obliteration] & Laurence Washington to Samuel War Coppe." N° 20 [?].

"The conveyance of y^e eldest sister of a 3^d pte of a moyty."

"A Release of a Mortgage from Washington to Warcop."

"N° 21."
"Sealed & delived in the presence of us, Thomas Giles, Ferdinando Wyther."

THE CHILDREN.

THERE has been a discussion as to who wrote that notable poem 'The Children,' long ascribed to Charles Dickens. When I was in New York in 1889 Mr. E. C. Stedman, the first living American critic, and editor of the "Library of American Literature," introduced to me Mr. Charles M. Dickinson, editor of the *Binghampton Republican*, N.Y., as the real author of the poem. In my 'Younger American Poets' I included this poem with Mr. Dickinson's name attached, he having himself told me that he was the author. But I have just received from Melbourne the subjoined letter. Perhaps your readers can clear the matter up satisfactorily.

DOUGLAS SLADEN.

To D. B. W. Sladen, Esq.

C/o Mrs. F. C. Dalgity, Yaroopna, Mary Street, Kew, Victoria, Nov. 11, 1891.

SIR,—There is a charming poem entitled 'The Children' which has often been ascribed to England's greatest novelist—Charles Dickens. Knowing the great interest you take in the growth of Australian literature (which you evinced by editing 'Australian Poets,' &c.), I ask you at some future time to give the world the name of the real author of the poem I allude to. His name is Zachariah Sutcliffe. He died in indigent circumstances in Melbourne last year. Some years ago, when I bought a pamphlet of his poems, I remarked that I had always thought Charles Dickens wrote 'The Children.' Thereupon Mr. Sutcliffe produced an autographic letter from Charles Dickens, thanking him for sending him a copy of the poem, and expressing great admiration of it. I think you will agree with me that the writer of 'The Children' should have a place among Australian poets. Australian writers must ever be grateful to you, for no one before you ever thought of publishing an 'Australian Poets.' I am, sir, yours truly,

SARAH WELCH

(Authoress of 'The Digger's Grave,'
'The Dying Chorister,' &c.).

P.S.—By this mail I send a copy of the poem 'The Children,' and also some newspaper cuttings you may find of service. I am having a successful career as professional nurse in Melbourne.

THE ORIENTAL CONGRESSES OF 1892.

22, Albemarle Street, Jan. 13, 1892.

AMONG the latest adhesions to the Ninth International Congress of Orientalists, which is to meet in London in September next under the presidency of Prof. Max Müller, are those of La Section Orientale de la Société Impériale Russe d'Archéologie, and the Asiatic Society of Japan; together with those of the following Russian Oriental scholars:—Messieurs D. Chwolson, Prof. à l'Université de St. Pétersbourg; S. Oldenburg, Privat Docent à l'Université de St. Pétersbourg; W. Radlof, Membre de l'Académie Impériale des Sciences; Baron V. von Rosen, Prof. à l'Université de St. Pétersbourg, Membre de l'Académie des Sciences; C. Salemann, Membre de l'Académie

des Sciences, Directeur du Musée Asiatique; V. Shukowski, Prof. à l'Université de St. Pétersbourg; Baron W. Tiesenhausen, Membre de la Commission Impériale Archéologique; and V. Wassiliew, Prof. à l'Université, Membre de l'Académie des Sciences.

ROBERT K. DOUGLAS,
Hon. Sec. of the Ninth International
Congress of Orientalists.

Literary Gossip.

It is said that our best-known journalist will shortly start a new periodical, to be called *Sala's Journal*.

MR. NEWNES, the founder of *Tit-Bits*, is, it is rumoured, going to bring out a journal called *The Million*, the chief feature of which will be that the illustrations will be in colours.

We are glad to hear much better accounts of the health of Mr. Frederick Chapman, the well-known publisher, whose serious illness has during the last seven or eight weeks caused considerable anxiety to his many friends.

MR. RUDYARD KIPLING has returned to England.

M. RENAN's fourth volume of the 'History of Israel' has grown so much that it will be divided into two parts. Both will appear towards October next, along with a complete index of the four volumes.

MR. A. W. BLACK writes:—

"It may be of interest to note that the late Sir G. B. Airy should be credited with a work not referred to in any of the recent obituary notices of the deceased astronomer, viz., a brochure on the topography of Scott's 'Lady of the Lake.' This little work was the result of a careful examination of the Trossachs and Callander district by Airy, who evidently engaged in the labour of attempted identification of the ground with the poem as a summer recreation. The brochure was appended to an edition of 'The Lady of the Lake' some twenty years ago."

THE news of Walt Whitman received by post as we went to press was of the gloomiest. Although he has thrown off the bronchial distress which was the first indication of his serious condition, he remained up to the 4th inst. in a state of singular weakness and prostration, which left his friends no room for hoping that he was not upon his death-bed. He is watched day and night by nurses who never quit him together; and his young friend Mr. Horace Traubel is in constant attendance at the house in Mickle Street, Camden, New Jersey. Mr. Whitman's magnificent constitution is at length giving way. One of the most significant symptoms is that the poet, who has taken for years the keenest interest in his large correspondence, no longer even asks what letters have arrived, and frankly avows that he would now gladly "shake off this burden," and go to his rest.

MR. SAMUEL BUTLER, the author of 'Erewhon,' is going to lecture at the Working Men's College on the 30th inst. on 'The Humour of Homer.'

MESSRS. MACMILLAN & Co. have in preparation for early issue an 'Indian Imperial Book of Dignities,' consisting of a biographical and statistical dictionary of the ruling princes, chiefs, nobles, and titled and decorated persons of the Indian empire.

The book will be compiled and edited by Sir Roper Lethbridge.

A WELSH lady has written to the editor of *Temple Bar* that she is sorry that she must give up *Temple Bar* because of the irreverence of Maarten Maartens's title. The title that has shocked her so much is 'God's Fool.'

MR. J. JACOBS'S 'Jews in Mediæval England' may be expected about Easter.

THE death of Mr. Bush at the age of seventy-five recalls to mind the old controversy on the subject of discount, Messrs. Bickers & Bush being among the principal of the undersellers whom the association endeavoured to crush. When Mr. Bush retired from the firm in Leicester Square he set up for himself at Charing Cross; but he was not successful, and had to close his shop. He was a man of more than ordinary ability.

A VOLUME of selections from Hafiz, translated by Mr. Justin Huntly McCarthy, is in the press and will be issued by Mr. Nutt.

SIR FREDERIC GOLDSMID is going to give a lecture in the theatre of University College, London, next week, on 'Persia, its Language and Literature,' in connexion with the School of Oriental Studies.

MESSRS. WOODALL, MINSHALL & Co. write:—

"Will you be good enough to state that the Rev. Elias Owen's essay on Welsh Folk-lore, mentioned in the *Athenæum* of Saturday last, is now being published in parts by Messrs. Woodall, Minshall & Co., of Oswestry and Wrexham?" Mr. Vincent Evans writes to us to the same effect.

A TRANSLATION of M. Xavier de Montépin's 'Porteuse du Pain,' made specially for the *Weekly Times and Echo* by Capt. the Hon. Roger Gordon Molyneux (the brother of the Earl of Sefton), will commence serial publication in that journal on the 23rd inst.

THE copyright and all rights in the works of the late Mr. Edwin Waugh, the Lancashire author, will be offered under the hammer on the 5th of next month. The sale will include the engraved plates illustrating the works and the library left by Mr. Waugh.

A NEW weekly newspaper will be commenced in Edinburgh next month, entitled *The Beacon*, a name of evil omen. It proposes to oppose strongly the disestablishment of the Church of Scotland.

'WOMAN'S INFLUENCE IN THE EAST, as shown in the Lives of Queens and Princesses of India,' by Mr. John Pool, is announced for immediate publication by Mr. Elliot Stock. The work will have an introduction by Sir Lepel Griffin.

THE last number, vol. xlv. 3, of the *D.M.G.* (*Journal of the German Oriental Society*), contains an elaborate article by Prof. Vámbéry on 'The Intellectual Life of Persian Women.' It supplies a long list of poetesses, beginning with princesses of the imperial house. Specimens accompany each name, and translations into German verse. The last portion applies to the most distinguished living poetesses of Iran. As many of these ladies are of Turkish descent, Khajjar and others, of course it throws some light upon Turkish character, and we know there are many Turkish poetesses also. Altogether

the article gives a picture of the character and capacity of Oriental women very different from that popularly accepted here.

A CORRESPONDENT writes:—

"An advertisement in your columns having informed me that the January number of the magazine called *The Bookworm* had among its 'contents' two articles on subjects which interested me—'Lamb's Literary Remuneration' and 'Coleridge and Lamb'—I ordered a copy. A glance at the first showed me that it was not an article at all, but an extract from a recent catalogue of Messrs. Sotheby; the second I found to be a couple of notes rolled into one, 'From a Philistine Book-room,' taken bodily from the *Anti-Jacobin* of the 21st November last! Both were already in my scrap-book. The acknowledgment of the latter borrowing is made in the artless manner peculiar to the inferior press, not at the head, but, parenthetically, in the middle of the article—'observes the *Speaker*'—and besides this blunder there is another—inexcusable to scissors-and-paste—in the text. I should like to know if I have been fairly treated. I think not; for the advertisement was framed in a way to indicate that the articles were original matter and not snippings from an auction catalogue and a popular newspaper. If my view is wrong, the editor of the *Bookworm* will be glad of an opportunity of setting me right; if I am right already, the publisher will no doubt return my sixpence, and mend his ways."

THE death is reported of Oscar Schwebel, the historian of Berlin and the Mark of Brandenburg. He was born in Berlin, studied theology and philology at the University, and worked for some years in the Mark as a clergyman and a teacher. He was an expert in the culture-history, folk-lore, legends, and antiquities of his native city and the Mark. Besides a long series of books on the subject of which he was a master, he wrote many essays in the *feuilleton* and *Sonntagsbeilage* of the *Berlin National Zeitung*.

THE Turkish Government has made a grant to an existing Constantinople publication, the *Servet (Prosperity)*, in order that it may increase its industrial information, and that it may become an illustrated paper. For this a manager is to be engaged in the West.

THE oldest Arabic dictionary after that of Khalil, the 'Kitāb al-Af'al' of Ibn al-Kutiyeh (who died in the year 967 A.D.), discovered in Sicily by the late Michele Amari, will soon be issued by the Jesuit press at Beyrout.

AN authorized English translation of Prof. H. H. Wendt's 'Der Inhalt der Lehre Jesu' ('The Teaching of Jesus') will shortly be published by Messrs. T. & T. Clark, of Edinburgh. The translation will have the benefit of Prof. Wendt's revision.

MR. JUSTICE HOLMES, Judge of the Supreme Court of Massachusetts, has just published at Boston, for the benefit of his friends, some of those speeches and addresses that have made his reputation as an orator. Judge Holmes, who is the only surviving son of Dr. O. W. Holmes, is the author of 'The Common Law,' which is considered by those who understand it a work of genius, and he is known not only in his own country, but to the whole English-speaking legal world, as a most learned and accomplished lawyer.

VOLTAIREANS will be sorry to hear of the death of M. Desnoiresterres, the author of

'Voltaire et la Société Française au XVIII^{me} Siècle.'

THE decease of Cardinal Manning is an event that we cannot leave altogether unchronicled. He took a first class at Oxford; published, while an Anglican clergyman, four volumes of sermons which were much admired; and after his secession to Rome produced a great number of books and pamphlets on ecclesiastical subjects, more particularly about the Vatican Council and the temporal power of the Pope. He could not be called a learned theologian, for his nature was practical rather than speculative, and he had no turn for critical investigations. His views were those of the Ultramontane school. With wider views of Catholic dogma he had not the slightest sympathy.

THE Twelfth Report of the Historical Manuscripts Commission, Manuscripts of the Duke of Rutland (2s.), is the most interesting Parliamentary Paper of the week.

SCIENCE

Garden Craft, Old and New. By the late John D. Sedding. With a Memorial Notice by the Rev. E. F. Russell. (Kegan Paul & Co.)

HERE is a book that will please many classes of readers. It reveals so much of the character of the author that the introductory memoir, sympathetic as it is, is well-nigh superfluous. The biography, if it may be so called, though far from eventful, is unusually interesting as a character study. Literary men will admire the freshness and vigour of the author's style, his quaint and forcible illustrations. Artists will appreciate the honesty of purpose and freedom from affectation which were associated with a marked tendency towards conventionalism. Gardeners will be interested in reading the criticisms of an outsider who will command their respect, if not always their full acquiescence; and the general reader will feel, after the perusal of these pages, that if the architect could be a little more of a gardener, and a gardener a little more of an artist, we should then get an ideal landscape gardener. We shall have to wait a long time, we fear, before we realize this ideal; in the mean time the present volume may be recommended to all classes of readers, in the full assurance that they will derive both pleasure and profit from its perusal. The basis of the book, as we learn from the preface, was

"a brief treatise on the technics of gardening delivered to my brethren of the Art-Workers Guild.....the essay had no sooner arrived with me at home, than it fell to pieces, lost gravity and compactness, and became a garden plaything, a sort of gardener's 'open letter' to take loose pages as fancies occurred. So have these errant thoughts, jotted down in the broken leisure of a busy life, grown solid unawares and expanded into a would-be serious contribution to garden literature."

This passage sufficiently explains the motive of the writer. How he proceeded may be further exemplified by another citation:—

"So now having in this short preamble discovered something of the rich variety and many-sidedness of the subject, I proceed to write down

three questions, just to try what the yoke of classification may do to keep one's feet within bounds: (1) What is a garden, and why is it made? (2) What ornamental treatment is fit and right for a garden? (3) What should be the relation of the garden to the house?"

In his reply to the first question the author's view of a garden is that of a work of art, of a picture. It is for him no mere place for repose and recreation of spirit, still less is it a paradise for the naturalist. The marvellous workings of plant-life for him are almost as if they were not, or rather they are looked at wholly from the sensuous point of view of abstract beauty. "So we arrive at these conclusions," says the author, after some pages of discussion: "a garden is made to express man's delight in beauty and to gratify his instincts for idealization." Very true, so far as it goes; but only a halting, imperfect presentation of the truth.

Passing on to the consideration of the ornamental treatment that is fit and right for a garden, the author treats the subject from the point of view of an architect almost exclusively. The garden must not be a mere transcript from nature; it must be conventionalized and adapted to the house, of which it really forms part. With such views it is natural that the author should lean to the geometric designs of the Renaissance period, and even boldly assert his liking for the clipped yews and other curiosities of the topiarian artists. With such opinions it is consistent that he should have scant sympathy with the Kents, the Browns, the Marnocks. For Repton he has more admiration. He condemns the arrogant dogmatism of some modern exponents of the natural as contrasted with the artificial styles, and criticizes sundry passages from the 'English Flower Garden' of Mr. Robinson with the remark, "How sweetly doth bunkum commend itself."

Such passages as this illustrate the old antagonism between naturalism and artificiality, and would be painful were it not that, in answering the third question which the author proposed to himself, he shows himself at once more tolerant and more "sweetly reasonable":—

"It is of the utmost importance that art and nature should be linked together, alike in the near neighbourhood of the house and in its far prospect, so that the scene, as it meets the eye, whether at a distance or near, should present a picture of a simple whole, in which each item should take its part, without disturbing the individual expression of the ground. To attain this result it is essential that the ground immediately about the house should be devoted to symmetrical planning, and to distinctly ornamental treatment; and the symmetry should break away by easy stages from the dressed to the undressed parts, and so on to the open country, beginning with wilder effects upon the country boundaries of the place, and more careful and intricate effects as the house is approached. Upon the attainment of this appearance of graduated formality much depends. One knows houses that are well enough in their way, that yet figure as absolute blotches upon God's landscape, and that make a man writhe as at false notes in music, and all because due regard has not been paid to this particular. By exercise of forethought in this matter the house and garden would have been linked to the site and the site to the landscape; as it is, you wish the house at Jericho."

This reads very much like a transcript from Repton; but, whether or no, it will

command a fuller measure of approval than any advocacy of extremes, or addition to any one style under all circumstances. "All is fine that is fit," quotes the author with approval when he is not in controversial mood, and

"what an eclectic principle is this! How many kinds of style it allows, justifies, and guards! the simplest way or the most ornate; the fanciful or the sweet austere; the intricate and complex, or the coy and unrestrained. Take it as true as Gospel that there is danger in the use of ornament—danger of excess—take it as equally true that there is an intrinsic and superior value in moderation, and yet the born gardener shall find more paths, old and new, that lead to Beauty in a plot of garden ground than the modern stylist dreams of."

As a further example of the author's way of treating his subject we are tempted to quote the following passage. He is speaking of the relation between Art and Nature:—

"On this point there is a distinct analogy between the guiding principles of Art and Religion. Art and Religion both signify effort to comply with an ideal standard—indeed, the height of the standard is the test of each—and what makes for innocence or faultiness in the one makes for innocence or faultiness in the other.....To apply this to a garden. Untaught, lawless Nature may present things indiscriminately as they are—the casual, the accidental, the savage—in their native dress or undress, in all their rugged reality, and not be ashamed. But the artist gardener, knowing good and evil, exercising free will in his garden craft, must choose only what he may rightly have, and employ only what his trained judgment or the unwritten commandments of good taste will allow. There you have the art of a garden."

In this passage we have a singular exemplification of that ignorance of Nature that the conventional artist is so apt to display. "Untaught, lawless Nature," forsooth! Is it possible to imagine a greater perversity of the truth than these words convey? We can imagine such an epithet as applicable to Art, but to Nature as a manifestation of the Omniscient—never.

ASTRONOMICAL NOTES.

A NEW astronomical observatory has recently been inaugurated in connexion with the Brown University in the State of Rhode Island, the donor being Governor Herbert W. Ladd, after whom it is to be called the Ladd Observatory. It is situated on the summit of a hill in a sparsely settled part of the city of Providence, one mile to the north of the other college buildings and about two hundred feet above the level of the sea. The principal instrument of the observatory is an equatorial of 12.2 inches aperture and 15 ft. focal length. The spectro-scope is of especial excellence, and was made by Brashear. It is supplied with prism and grating, comparison and reversion apparatus, and camera attachment. The first Director is Mr. Winslow Upton, Professor of Astronomy at the Brown University, which, it will be remembered, acquired that name in 1804. An account of the inaugural ceremony is given in the number of the *Sidereal Messenger* for last month, and we can but echo the concluding expression of hope that the future history of the new institution "may be in keeping with its auspicious beginning."

Two small planets were found to be registered on photographic plates employed in stellar observation by Dr. Max Wolf, of Heidelberg, on the 22nd and 23rd of last month. Subsequent examination by Herr A. Berberich showed that

one of these was Sapietia, No. 275 (discovered by Dr. Palisa at Vienna on the 15th of April, 1888), but that the other was, in all probability, a new discovery, and will reckon as No. 323 in a general list. It was observed by Dr. Palisa on the last day of last year.

The twelfth part of Proctor's *Old and New Astronomy* (which has been edited and completed since the author's lamented death by Mr. Ranyard) has recently appeared. The information is particularly full on the distribution of the stars and nebulae in the heavens, and on some peculiar structures in the Milky Way, respecting which, it will be remembered, Mr. Ranyard has communicated some very interesting articles in recent numbers of *Knowledge*. We are informed that the concluding part (xiii.) of 'Old and New Astronomy' will shortly appear, with the index to the whole work. It is published by Messrs. Longman.

PROF. DE QUATREFAGES.

THE distinguished French naturalist Jean Louis Armand de Quatrefages, who died on Tuesday, the 12th inst., was born on February 10th, 1810, at Berthezennée, in the Department of the Gard. After taking a distinguished degree in medicine at Strasbourg, he became professor of zoology at Toulouse; but finding provincial life unsuited to his tastes, he settled in the capital, and in 1850 obtained a professorship at the Lycée Napoléon. Five years later he was called to the chair of Anthropology and Ethnology at the Museum of Natural History, and henceforth his life was devoted to work at the Jardin des Plantes. Prof. de Quatrefages was a copious and elegant writer, known popularly by such works as his 'Souvenir d'un Naturaliste,' of which an English translation in two volumes appeared in 1857. He contributed to the 'International Scientific Series' a volume entitled 'The Human Species,' which was published in 1879. The deceased professor was well known as an opponent of many of the views of Mr. Darwin. De Quatrefages's 'Crania Ethnica,' first published in 1875, and subsequently extended with the co-operation of M. Hamy, is recognized as a standard work. His 'Études des Races Humaines' was written when he was on the verge of eighty years of age. In 1879 Prof. de Quatrefages was elected a Foreign Member of the Royal Society.

SOCIETIES.

GEOLOGICAL.—Jan. 6.—Mr. W. H. Hudleston, V.P., in the chair.—Messrs. E. S. B. Biddell, J. C. S. Burkill, J. Evans, W. J. R. Cowell, F. McKnight, C. Parker, T. A. Rickard, and F. E. Streeten were elected Fellows; and Major J. W. Powell a Foreign Correspondent of the Society.—The following communications were read: 'On a New Form of Agelacrinites (*Lepidodiscus milleri*, n. sp.) from the Lower Carboniferous Limestone of Cumberland,' by Messrs. G. Sharman and E. T. Newton.—'The Geology of Barbados, Part II. The Oceanic Deposits,' by Mr. A. J. Jukes-Browne and Prof. J. B. Harrison.—and 'Archaeopneustes abruptus, a New Genus and Species of Echinoid from the Oceanic Series in Barbados,' by Mr. J. W. Gregory.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—Jan. 6.—Mr. C. H. Compton, V.P., in the chair.—A large number of antiquities belonging to various members was exhibited, among which the following may be noted: Mr. B. Winstone, a very fine milk-white glass medallion of Sir Hans Sloane. Mr. Winstone also showed to the meeting one of the office books of the Commissioners of the River Stort, containing early minutes of proceedings.—The Chairman described some interesting brasses in the church of Ringwood, Kent, of which rubbings were submitted for inspection.—Mr. J. M. Wood produced some hard Roman mortar from Colchester, and he also described some of the original lead piping used by Sir Hugh Myddleton at Sadler's Wells. The metal is half an inch thick, formed of plates hammered into shape and jointed in a remarkable manner without soldering.—Mr. Watling exhibited drawings of curious Elizabethan paintings on the pillars of St. Clement's Church, Ipswich.—Mr. Earle Way produced several Roman and mediæval remains recently found at South-

wark, including a large number of fine blue spherical Roman beads.—A paper, by Mr. Andreas E. Cockayne, on the antiquities of Derbyshire, was read by Mr. W. de Gray Birch in the author's absence. It treated for the most part of the evidences of the existence of man in prehistoric times, and the recent discoveries were passed in review.—The Chairman read a note on the date of the foundation of Furness Abbey.—The concluding paper was on a find of Roman remains at Caerleon. These consist of the remains of former buildings, roofing tiles stamped with the legionary mark LEG II. AUG. pottery, coins, &c. They have been found in excavating for a house for Mr. T. Parry on the common.

ZOOLOGICAL.—Jan. 5.—Prof. A. Newton, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during last November and December. Amongst these attention was called to four spotted-billed pelicans (*Pelecanus manillensis*), received from Calcutta, and to a second specimen of the Formosan fruit-bat—a species originally described from an example received alive by the Society in 1873.—Dr. E. C. Stirling exhibited some specimens of the new Australian marsupial (*Notoryctes typhlops*), and gave a short account of the habits of this remarkable animal, as observed in a specimen recently kept in captivity by one of his correspondents.—Mr. E. Hartert exhibited a series of eggs of the common and other cuckoos, mostly collected by himself and his friends, and made remarks on the question of the similarity of the eggs of the cuckoos to those of the owners of the nest in which they are deposited.—Letters were read: from Dr. F. A. Jentink, on the recent acquisition by one of his correspondents in Java of additional specimens of the rare bush-rat (*Pithecheirus melanurus*),—from Dr. J. Anderson, on a small collection of mammals, reptiles, and batrachians made during a recent visit to Algeria and Tunisia,—by Mr. F. E. Beddard, on the earthworms collected by Dr. Anderson during the same expedition: amongst them were examples of a new species of the genus *Microscolex*; a second new species of the same genus, based on examples collected by Mr. E. B. Poulton in Madeira, and proposed to be called *M. poultoni*, was also described,—from Mr. R. I. Pocock, on some Myriopoda and Arachnida collected by Dr. Anderson during the same expedition,—by Mr. M. F. Woodward, on the milk dentition of *Procyon* (*Hyaena*) *capensis*, in which the author showed that Latoste's canine has a counterpart in the lower or mandibular series, and he described for the first time two small vestigial upper incisors; he concluded that the teeth named belong collectively to the first or milk set, and that the formulation of the incisors of this genus as $\frac{1}{1}$ is probably due to the occasional persistence of the second upper milk-incisor,—and by Mr. O. Thomas, on the species of the Hyracoides, of which order he had lately examined a large series of specimens. The author recognized fourteen species of this group of mammals, all of which he proposed to refer to one genus (*Procyon*). Besides these, four geographical subspecies were recognized. A new species was described as *P. latostei*, from Senegal.

COLONIAL INSTITUTE.—Jan. 12.—Mr. H. J. Jourdain in the chair.—The following gentlemen were elected Fellows: Col. W. J. Englewood, Messrs J. S. Anstruther, J. Duthie, W. Heath, and J. H. Rumney.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 12.—Mr. G. Berkeley, President, in the chair.—It was announced that nine Associate Members had been transferred to the class of Members, and that thirty-six candidates had been admitted as Students. The monthly ballot resulted in the election of thirty-four Associate Members and of one Associate.—The paper read was 'On Weighing Machines,' by Mr. W. Airy.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Jan. 12.—*Anniversary Meeting.*—Mr. P. Le Page Renouf, President, in the chair.—The Secretary's report for the year 1891 was presented.—The following are the officers and Council for the current year: *President*, Mr. P. Le Page Renouf; *Vice-Presidents*, the Archbishop of Canterbury, the Archbishop of York, Right Hon. W. E. Gladstone, Lord Halsbury, Ven. J. A. Hessey, Sir A. H. Layard, F. D. Mocatta, W. Morrison, Sir C. T. Newton, Sir C. Nicholson, Rev. G. Rawlinson, Sir H. C. Rawlinson, and Very Rev. R. P. Smith; *Council*, W. A. Tysen Amherst, Rev. C. J. Ball, Canon Beechey, Rev. E. B. Birks, A. Cates, T. Christy, Rev. A. J. Delattre, C. Harrison, Rev. A. Löwy, Rev. J. Marshall, Prof. Maspero, A. Peckover, J. Pollard, F. G. H. Price, Prof. E. Schrader, and E. T. Whyte; *Rev. E. B. Birks*, B. T. Bosanquet; *Secretary*, W. H. Rylands; *Hon. Sec. for Foreign Correspondence*, Rev. R. Gwynne; *Honorary Librarian*, W. Simpson.

ARISTOTELIAN.—Jan. 11.—Mr. S. H. Hodgson, President, in the chair.—Mr. L. T. Hobbhouse was elected a Member.—Mr. B. Bosanquet read a paper on 'The Permanent Meaning of the Argument from Design.' The writer began by alleging that while the hypothesis of a supreme intelligence does not assist the interpretation of nature, the rejection of that hypothesis is also entirely without effect on the principal problem, viz., What is the probable relation of nature as a machine to man and his purposes, which form a part of this machine? The evidence of exact science, though increasing in range, is wholly inadequate to the necessities of action, and, technically speaking, itself rests upon a conviction as to the point in dispute, the reasonableness of nature. The ascription of waste and failure to the organic world and the less evolved types of men was criticized as anthropomorphic, depending on moral ideas which had no reality for the lives thus characterized; and the separation of man from nature, so as to escape crediting nature with his intelligence, was also commented on as a relic of supernaturalism, and it was urged that, in all the greater achievements ascribed to man's will, nature and not man is the author of the design, which no conscious will has ever contained. The opinions of Kant and Herbart were referred to, and a position analogous to theirs supported. The paper was followed by a discussion.

SHORTHAND.—Jan. 5.—Mr. T. R. Wright, President, in the chair.—Mr. P. C. Robinson was elected a Fellow and Mr. W. Coleman an Associate.—A new alphabet on the script, or longhand, slope was explained by Mr. E. Pocknell. He claimed that it was on a more simple arrangement than the German script systems, and could be written phonetically or orthographically, with joined vowels or without them; that it could be used as a notation for the teachers of languages; and that it was capable of combining the principles of abbreviation of both the geometrical and script schools. Some practical details were criticized, but, on the whole, the alphabet was received with satisfaction.

MEETINGS FOR THE ENSUING WEEK.

- MON.** London Institution, 5.—Recent Information as to the Lower Races of Man, Mr. E. B. Tylor.
Victoria Institute, 8.—The Weak Side of Natural Selection, Mr. J. W. Slater.
Institute of British Architects, 8.—Award of the Prizes and Studentships for 1891-2.
Surveyors' Institution, 8.—The Four-Course System, with Desirable Variations, Mr. E. H. Morris.
Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
Geographical, 8.—Journey through North Korea into Manchuria, Mr. C. W. Campbell.
- TUES.** Royal Institution, 8.—The Brain, Prof. V. Horsley.
Statistical, 7½.—The Recent Agricultural Depression, as exhibited in the Rental of an Oxford College, and the Financial Position of a leading London Hospital, Mr. L. E. Price and Dr. J. C. Steele.
Civil Engineers, 8.—Further Discussion on Mr. W. Airy's Paper 'On Weighing Machines.'
Zoological, 8½.—Notes on the Anthropoid Apes, from Specimens lately living in the Society's Garden, Mr. F. E. Beddard; 'A Remarkable Sirenia Jaw from the Oligocene of Italy, and its Bearing on the Evolution of the Sirenia,' Mr. E. Lydekker; 'Descriptions of and Notes on Coleoptera collected by Mr. J. Whitehead on Kina-Iai, Borneo; Families Histiidae, Erotylidae, Endomychidae, Lycidae, Lampyridae, &c., Rev. H. S. Gorham; 'Coleoptera collected by Mr. W. Bonny in the Aravalli Valley, Central Africa,' Rev. H. S. Gorham and Mr. G. J. Gahan.
- WED.** Entomological, 7.—Annual Meeting; Election of Council and Officers and President's Address.
Geological, 8.—Horrendo-schist, Gneisses, and other Crystalline Rocks of Sark, Rev. E. Hill and Prof. T. G. Bonney; 'North Italian Bryozoa: Part II. Cyclostomata,' Mr. A. W. Waters.
Cymrodorion, 8.—Early History of the Welsh Church, Mr. J. W. Williams.
Society of Arts, 8.—Spontaneous Ignition of Coal, and its Prevention, Prof. V. B. Lewis.
Microscopical, 8.—Annual Meeting; President's Address.
British Archaeological Association, 8.—Sutton in Holderness and the Abbey of Meaux, Mr. T. H. Stuhlmann; Dorothy Manners (née Vernon) of Haddon Hall, Mr. A. E. Cockayne.
- THURS.** Royal Institution, 8.—Greek Sculpture, Dr. A. S. Murray.
Society of Arts, 4½.—From Tien-shan to the Pamirs; Experiences on the Russo-Chinese Frontier, Mr. H. Jones.
London Institution, 7.—The Wagner Festival Performances at Bayreuth, Mr. C. Armbruster.
Nauticæ, 7.
Royal Academy, 8.—Painting, Mr. J. E. Hodgson.
Linnæan, 8.—Additional Notes on the Tick pest in Jamaica, Mr. D. Morris; 'Developments of Catoutchou, containing Cells of *Eucommia ulmoides*, Oliver,' Mr. F. H. Weiss; 'Lichens of Manipal,' Dr. J. Müller.
Chemical, 8.—Estimation of Oxygen in Water, Mr. M. A. Adams; 'A Pure Fermentation of Mannitol and Dulcitol,' Messrs F. Frankland and W. Frew; 'Luminosity of Coal-gas Flames,' Mr. V. B. Lewis; 'Magnetic Rotation of Dissolved Salts,' and 'Dissociation of Liquid Nitrogen Peroxide,' Mr. W. Ostwald.
Antiquaries, 8½.
Historical, 8½.—The Evolution of the Family, Mr. O. Browning.
FRI. United Service Institution, 8.—The Photograph for Naval and Military Purposes, Col. G. Gouraud.
Physical, 8.—Twisting of Electromagnetic Vibrations by Electromagnetic and Electrostatic Engines, Prof. G. F. Fitzgerald; 'Supplementary Colours,' Prof. S. P. Thompson.
Philological, 8.—A Dictionary Evening, Report by Dr. J. A. H. Murray.
Royal Institution, 9.—The Composition of Water, Lord Rayleigh.
SAT. Royal Institution, 3.—Induction Coil and Alternate Current Transformer, Prof. J. A. Fleming.
Botanic, 3½.—Election of Fellows.

Science Gossip.

MR. MURRAY is going to bring out a new edition of the late Prof. Moseley's 'Notes by a Naturalist on Board the Challenger.' Only one

edition was published in the author's lifetime, and that at the price of a guinea. The new edition will be much cheaper, and include the author's latest corrections and a portrait and brief memoir of him.

THE Council of the Royal Meteorological Society have arranged to hold an exhibition of instruments, charts, maps, and photographs relating to climatology at 25, Great George Street, from March 15th to 18th.

MESSRS. CASSELL & Co. will publish in a few days 'The Year-Book of Treatment' for 1892. The contributors will include Dr. B. J. Baron, Dr. A. E. Garrod, Mr. Malcolm Morris, Dr. E. S. Reynolds, and others.

This year's Naturforscher-Versammlung will be held at Munich from September 12th to 17th, and the German Society for "Oeffentliche Gesundheitspflege" will meet at Würzburg from the 17th to the 20th of the same month.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, R.W.S., Secretary.

THE VICTORIAN ERA.—AN EXHIBITION OF PORTRAITS AND OBJECTS OF INTEREST illustrating Fifty Years of Her Majesty's Reign. Patron, H.M. the Queen. Open daily from 10 to 6.—Admission, 1s.—New Gallery, Regent Street.

ARCHITECTURAL LITERATURE.

Bungalows and Country Residences: a Series of Designs and Examples of Recently Executed Works. By R. A. Briggs, A.R.I.B.A. (Batsford.)—*Sketches of Village Buildings.* From Designs by Jas. Williams. With Notes. (Bentley & Son.)—These two books differ much in quality, but have this in common that they are really architects' trade catalogues. They are addressed only to the employing public, who are intended to draw from them conclusions to the advantage of the authors. Whether it be good for English architecture, either as an art or as a profession, that such books should be published is a point which we will not now discuss; but we commend it to the consideration of the Institute to which one, at least, of the writers belongs. The interest of the books to us lies in the evidence they afford as to what it is that architects looking for public patronage think will prove most attractive. And in this we find something that is hopeful, but much that is discouraging. It is good that men should not be content with the utilitarian dullness which satisfied our fathers, and should ask that the houses built for them should have some individual character of their own. And the number of really good houses built in England within the last few years shows that if a man values good architecture, and is willing to pay for the good construction which is a necessary condition of it, he need have little difficulty in getting what he wants. But generally John Bull and his wife, when they have a mind to have their house "artistic," would fain also have it cheap. And Mr. Briggs has set himself to work to show how very cheaply he may have it. His book is a collection of sketches of houses, with plans and estimates of the cost. And, if the figures can be trusted, the prices are, even under the conditions which Mr. Briggs has assumed, remarkably low. We can, indeed, scarcely believe it possible that the "bungalow" shown on plates xiv. and xv. could be built, even in the flimsiest way, for 900l. But we contend that "artistic" work done under these conditions is really rubbish, and we are the bolder to say so because Mr. Briggs has shown by some of his plates that he can do good work when he has a fair chance. He asks in his preface, "What is a bungalow?" and he does not supply a clear answer; but we gather from what he says that it is something between a house and a booth, and that it can only be built by dodging

the by-laws of local boards, and, for the safety of adjoining property, it should be placed at least thirty feet from the boundary of its site. By dint of clever sketching Mr. Briggs can make the outside of such a thing look picturesque enough on paper; but an attempt to draw an interior betrays at once the poverty and hollowness of the whole affair. The proper epithet, we learn, is "cosy," and the essential elements of cosiness appear to be bare boards underfoot, bare joists overhead, and an "ingle nook," which things suggest draughts, noise, and general discomfort, not to be mitigated by the free exhibition of "Liberty" pots and cheap Oriental nicknacks. Mr. Briggs condemns the vulgarity of the average builder's house. Is there not some savour of vulgarity in these "artistic" affectations?—Mr. Williams appeals rather to the landowner and resident in the country than to the dweller in the suburbs, amongst whom Mr. Briggs seeks his clients. Cheapness is not a point with him, and his designs have a more substantial look than those we have been finding fault with. But there is an unreality all the same. The attempt is to make believe that all the buildings are old ones, and as regards small cottages, it is sometimes tolerably successful on paper, although little regard seems to have been paid to the conditions of modern life in such places. The sketches are curiously unlike an architect's work. There is some skill in the use of light and shade, but the perspective is generally faulty, and the detail is slurred over or misdrawn as it is by sketchers who do not understand it. The notes occupy thirty-four pages. Bad grammar, commonplace sentiment, and often downright twaddle, make them tedious reading in spite of toned paper and coloured ink; and probably no one but a reviewer will get through them. Both books have dedications, to give them dignity in the eyes of those to whom they are addressed.

Architectural Perspective, with Hints on Pen-and-Ink Drawing. By F. O. Ferguson. (Crosby Lockwood & Son.)—Mr. Ferguson tells us in his preface that he "has considered only the practical side of the subject," and that he has "found the theory difficult to understand." Nevertheless, with the simple confidence characteristic of the "practical man," he undertakes to teach the said subject. The book is a series of descriptions, with figures, of the simpler processes used by architects in setting out perspective drawings, and it may perhaps be of some use to "the novice," who crops up in every other paragraph, if he happens to understand the language used by his instructor "the writer," which we admit we sometimes do not. We suppose the literary style is practical, and that the writer has found the theory of English composition difficult to understand.

DR. PASPATI.

5, Bank Buildings, E.C., Jan. 7, 1892.

A LETTER received from Patras to-day brought the news of the death in Christmas week of my friend Dr. A. G. Paspatis at Athens. Dr. Paspatis must always hold the first place as the pioneer of Byzantine antiquaries. His Byzantine studies and his work upon the palaces must, from the circumstances in which they were written, always remain the most important works upon these subjects.

The fortunate circumstance that he was present at Constantinople during the construction of the Thracian Railway through the city, and his careful examination of the buildings destroyed in the course of the construction and excavation, make the chapter of his Byzantine studies dealing with this subject invaluable. But Dr. Paspatis did not confine his studies to the antiquities of Constantinople; he wrote a learned and exhaustive work upon the Eastern gypsies. He also took a lively and intelligent interest in the revised English translation of the Bible, particularly of the New Testament.

His knowledge of the language of the New Testament and also of his own and the English language made him anxious that some person perfectly acquainted with modern Greek should be associated with the Company of Revisers of the New Testament, believing as he did that in many material points the Greek of the New Testament was capable of being illustrated by modern Greek. At his request, and entirely sympathizing with his views, I attempted without success to impress them upon an important member of the Company. Shortly after the revised version was published Dr. Paspatis prepared a very instructive paper criticizing (and, as it seemed to me, very justly) some of the newly translated passages, and was very anxious to publish it here. But the interest in the version had even then passed away, and I do not think his paper was ever published, in this country at all events.

For the last few years of his life he lived in Athens, but he always maintained his interest in Byzantine antiquities, and those who, like myself, continue this study will much miss him and his friendly assistance—may I add also his bright and affectionate smile?

EDWIN FRESHFIELD.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Second Notice.—The British School.)

SINCE we saw it last, Reynolds's *Mrs. Braddyll* (No. 107), one of the most sympathetic and beautiful of his ladies' portraits, has been—we will not say "restored," much less "repainted"—refreshed and made less dry and flat. By no means an elaborate or solid piece of painting, or more than an admirable sketch in a noble style and on a large scale, it is one of the latest, but likewise one of the most original, of Sir Joshua's works. The lady sat to him in January, 1788, when he was sixty-six years of age, and again in February, 1789; that is only five months before the master ceased painting altogether because his sight had failed. After this portrait was taken from the easel Sir Joshua produced but little, and chiefly amused himself with cleaning and touching pictures; Gainsborough's race was likewise ended, and the sparkling star of Lawrence was about to rise in place of their steady and splendid lights. About this time two other members of the lady's family had sat to him in Leicester Square. One hundred guineas was paid in 1787 for the portrait of 'Master Braddyle,' the somewhat faded beauty's son, the famous 'Master Braddyle' leaning on a Vase, which J. Grozer engraved in 1784. Mr. Braddyle, the lady's husband, paid in 1789 a hundred guineas for his own likeness, which was exhibited in 1788 with 'General Heathfield,' now in the National Gallery, and the Duke of Devonshire's 'Lady Elizabeth Foster.' The first payment of fifty guineas for 'Mrs. Braddyle' was made in July, 1789. A group of Mr. and Mrs. Braddyle and their only son (Thomas Richmond Gale), which Cotton mentioned, was No. 52 of the Manchester Art Treasures, 1857, and was lent by the Rev. W. C. Randolph to the Academy in 1890. 'Mrs. Braddyle' was first exhibited (under that name) at the British Institution in 1850; it belonged to Lord Charles Townshend's valuable collection, which was sold in 1854, when this picture realized only 200 guineas from the late Marquis of Hertford; Sir R. Wallace lent it to the Bethnal Green Museum in 1872. S. Cousins's brilliant print of it is a modern masterpiece of mezzotint. The lady was Jane, daughter and heir of Matthias Gale, of Catgill Hall, Cumberland, in which county the Braddyls had long been seated at Conishead Priory. 'Master Braddyle' belongs to Lord Rothschild, and was at the Academy in 1784 and 1886. *The Earl and Countess of Ely* (109) was painted by Reynolds in 1781, when, July 20th, a first payment of 115l. was made. The portraits do not seem to have been exhibited till now. The design is so stiff and awkward as to suggest that

my lord is in the act of leading my lady to the gallows. The flesh is dull and rather opaque. This picture is either a much repainted original, or that copy which Eleanor, Lady Eglington, had of Sir Joshua for a hundred guineas. We suspect that Reynolds did little more than take the money for this canvas.

Mrs. Seaforth and Child (134) is the last of the Reynoldses, but it is not now in the state in which it was when, in 1787, Sir Joshua sent it home, or when in the same year J. Grozer engraved the well-known mezzotint of it as 'Lady and Child.' The name is, of course, wrong; the matron was the daughter of Proby, Dean of Lichfield, and married in 1782 Mr. F. H. Mackenzie of Seaforth, Chief of Kintail, who was, in 1797, created Lord Seaforth and Baron Mackenzie of Kintail. In 1787 he was known as "Seaforth," and doubtless Reynolds, in January, 1786, knowing no better, entered the sittings in his pocket-book as those of "Mrs. Seaforth and Child." The child, Mary Frederica Elizabeth, married first Admiral Sir Samuel Hood, and secondly Mr. James Alexander Stewart, who assumed the name of Mackenzie. Her portrait, by Lawrence, was No. 18 in the Grosvenor Gallery, 1888, in reviewing which we gave her history. The chubby child, whom Scott addressed in some picturesque and well-known verses, clasps her pleased mother's chin with one hand, and seems to be crowing with delight. The design is worthy of Reynolds's best time as a painter of children, and in the unaffected air of the matron there is "nature to the life"; her face was probably much faded, and has been indifferently repainted. The carnations, where they have escaped time and the restorer, are in what was whimsically called the "boiled in brandy" stage of Sir Joshua's flesh-painting. This picture was in the Wilson and Secrétan collections of Paris.

Bonington's *Coast Scene* (18), which Lord Iveagh has lent, is a charming piece, and fit to introduce the visitor to a group of noble landscapes which adorn this exhibition. The view is one of Bonington's favourite coast, that near Calais. The tide is low and the weather is clear and bright. The sunlight reveals the level golden sands and calm sea of turquoise blue; a party of fishermen, with their pony, are placed in front, and there are ships in the distance. It is a typical example, and, as is not unfrequent with Boningtons, slightly faded. A noble Turner, instinct with his highest motives, and solidly painted in his severer style, *The Victory bringing Home the Body of Nelson* (22), lent by Sir D. Currie, comes next. It is a masterpiece with a sorrowful purpose. It belonged to Mr. Fawkes, of Farnley Hall, and was formerly known as the 'Victory beating up Channel, in three positions, a fresh breeze.' It is, in fact, a triple portrait of the same ship, and as such we described it in "The Private Collections of England," No. XLVII. The three great ships are moving over a dark sea. The land is seen just above the horizon, and tinged with a pallid lustre that emphasizes the sombre tints of the waves. The bows of two of the ships point in opposite directions, one of them being in shadow against the lighted sky, the other in light against the shadowed sky; the third vessel is in front view, with a wannish sunlight full on her, while, slowly rolling as she advances to us, she ploughs the dark surges; her topsails and topgallant sails are furled. The clouds are rich in tints subtly graded in tone, and their forms are harmoniously disposed in the composition, the stern simplicity of which is eminently expressive. The tints, which were selected to emphasize the character of the subject, comprise pale ash, purple rose, dim cold grey, and ruddy white; while reflecting the clouds, the water shimmers in silvery light, or glows with sullen red. The sea, in its motion, general and local colour, modelling and breadth of effect, is inferior to none of Turner's painting. This fine example

of his genius has never been exhibited till now. It is, like nearly all his works of the period c. 1808, in excellent preservation, and retains all the harmony of its coloration and the veracity of its original chiaroscuro. Its presence here, as a loan from Sir Donald Currie, indicates the breaking up of yet another historical collection of works of art.

In every way a contrast with this sincere poem in painting, *Queen Adelaide disembarking at Southampton* (23) is a fallacy; it looks as like Venice as Southampton, and it requires robust faith in Turner to see anything like nature in it. Its ruinous state forbids criticism of Turner's purpose in painting it. It formerly belonged to Mr. Barrett, of Queen Anne Street, and afterwards to Mr. Leyland. The *Lake of Geneva* (108) belonged, like the 'Victory' picture we have described, to the Farnley Hall collection, and, although in fair condition and very charming indeed, is not to be compared with it for virility of execution and sentiment. It is a view of Chillon, with Montreux in the mid-distance; some figures are dancing on the foreground shore near a "composition" of fir trees and other elements which indicate the development of conventional sentiment in Turner's mind. It has faded to some extent, and thus lost a little of its silvery tints, while its execution is somewhat thin. It is doubtless an example of the master's middle period, say c. 1817, when Turner's style was in a state of transition. Unless it was among the pictures Mr. Fawkes, the painter's "old Fawkey," was accustomed to admit the public to see at his house in Grosvenor Place, this interesting work has not been exhibited till now. Lord Leconfield's *Sea-Piece* (131), from Petworth, is a famous example of Turner's finest epoch, illustrating some of his noblest motives; it has darkened a little, but remains in harmony throughout. Its subject is a turbulent sea and a large ship at anchor in the middle distance, whose plunging motion is finely indicated and in keeping with the stormy sky. *The View of Petworth House*, better known as 'The Lake in Petworth Park' (133), a picture of dewy morning and golden light, is a superb specimen of the "olive" stage of Turner's art, as broad, serene, soft, and tender as a poet could wish, exquisite in its colouring, and in tone magical. The charm of the placid waters of the great pool in front, its rich reflections of the shallows floating on the still surface, and the subtle grading of the light have won for this masterpiece a great renown. It was No. 158 in the Academy of 1810, when it appeared with the two views of Lowther Castle which were here in 1891 (Nos. 131 and 135), and were described in "The Private Collections of England," No. VIII. *Walton Bridges* (140) is silvery, warm, and pure, but the composition is a little confused. Still it is one of Turner's finest studies of a serene sunset sky and air saturated with soft light. 'Hurrah for the Whaler Erebus!' is the better-known name of Turner's *The Whale Ship* (19), which when it was at the Academy in 1845 provoked a good deal of discussion. It is undoubtedly startling, and yet it is full of vigour, intensely original, and indicating a rare knowledge of an atmosphere in which dense white mist is surcharged with sunlight. The rainbow has faded, and the ruddy flush which originally touched the edges of the mist and clouds is now a dull orange, while some of the more delicate cerulean tints and certain points of light have suffered much from time or changes of the pigments; otherwise this remarkable picture, on which, if we mistake not, Mr. Ruskin expatiated with delight, has not deteriorated so much as at first sight appears to be the case.

If John Crome's landscapes have little of the poetry of Turner's finest work, yet his genuineness, firmness, and simplicity are attractive. Unluckily, Mr. Broadwood's *Landscape* (28) is an indifferent Crome, rather hot in colour and

somewhat mannered and monotonous; the gloom of rainy weather is sympathetically enough represented, but in a conventional and rather scenic fashion. On the other hand, *Yarmouth Beach* (39) is charming in its brightness and purity, while *Yarmouth Harbour* (42) is truly representative of Crome's best mood. It is sunny, clear, and firmly touched. The presence in this exhibition of Frederick Walker's *Sunny Thames* (32) seems to suggest that the painter has already become a classic. The subject is the charm of soft, somewhat misty sunlight falling upon a well-designed group of graceful boys and girls assembled beside the river, its bank of glowing orange marl and the deep-toned verdure of the meadow being beautifully like nature. The lad who lolls back upon the grass watches his line and float with almost Grecian grace, but his legs are too long. The bright, clear, topaz-like stream, the broad and soft illumination, and the elegance of the figures—which is worthy of Stothard—add to our regret that this lovely idyl was never finished. A capital etching of it was published not long ago. Cotman is fairly represented by Sir C. Tennant's *Landscape* (35), which, although partial fading and darkening have altered the balance of its coloration and chiaroscuro, retains plenty of glow. The style is masculine, broad, and true. The materials of the picture are a lofty down, wind-mills and cottages standing out distinctly against the ruddy gold of sunset. The scene is near Norwich. With this may be grouped Sir Charles Robinson's *Alder Car, Trowse, Norwich* (38), a minor specimen of the East Anglian School. The work of Joseph Stannard, a pupil of Crome, with some individuality of his own, but seldom seen on these walls, this capital sketch of a pond and woodland in rainy weather attests the influence of his master, and still more of Constable. In fact, not a few Stannards have been sold as Constables. A moderately good, but by no means excellent Constable is No. 137, representing the *Opening of Waterloo Bridge*. Amidst some delightful painting and glittering light and colour, there are many parts—such as the buildings on our left, with their hot shadows and coarse colouring—which were undoubtedly due to the lamp in its most smoky state. No doubt Constable's sketch made in the open air for this subject was—like those lent by Mr. Gibbons (No. 52, 'Sea-Piece, with Jetty') and Mr. H. Reeve (No. 55, 'The Chain Pier, Brighton') to this exhibition in 1890—far finer, more delicate, and purer than this heavily handled picture with its crude surface—defects which bring it within the range of comparison with Müller's hardly inferior *tour de force*, 'Eel-Bucks at Goring' (11), to which we have already alluded, and for which the best apology is the obviously untrue tale that it was painted in an hour. No. 137 was painted in 1823-4, and worked upon long after that date. It was bought in at Mr. C. Birch's sale, 1853, for 252*l.* The sketch, which belonged to Mr. Burnett, realized only 98*l.* in 1882. Of the picture, which seems to have troubled him exceedingly, Constable wrote in 1825: "My 'Waterloo,' like a blister, began to stick closer and closer, and to disturb my rest at night." The house on the left is that of Lord Pembroke, on visiting which in 1829, when the picture was well advanced, Constable "added two feet to my canvas." Finished at last, it was No. 279 at the Academy in 1832, and Leslie remarked of it: "He had indulged in the vagaries of the palette knife (which he used with great dexterity) to an excess. The subject challenged a comparison with Canaletti, the precision of whose execution is wonderful, and the comparison was made to Constable's great disadvantage; even his friend Mr. Stothard shook his head, and said, 'Very unfinished, sir,' and the picture was generally pronounced a failure." Leslie thought better of it, but Constable seems subsequently to have admitted that

in this and other instances "he cut his own throat with the palette knife." The reader can decide whether Stothard or Leslie was right.

Geddes's sketch for a portrait of *Sir Walter Scott* (37) shows a deft and free touch, but despite its cleverness and skill, he produced a face in which nearly every fine element of the original is minimized or eliminated. Better than this is W. Dobson's *William Harvey* (41), so called, a beautifully painted head, of the authenticity of which we have considerable doubts, for we fail to see any likeness between it and C. Jonson's fine work belonging to the College of Physicians or the likeness Van Dyck (?) painted. The latter, however, we know only in McARDell's and Faithorne's prints. The portrait in the Academy represents a man of thirty years of age or so, so that, if it is a portrait of Harvey, it must have been painted c. 1608, or two years before Dobson was born! There must be something wrong in all this, for, even granting the man to be forty, Dobson can hardly have painted such a picture at eight years of age. If he be fifty, the case is not much improved by attributing it to Dobson at eighteen. It may be a Dobson, though we prefer to think it French, and it is more like Cardinal Richelieu than Harvey or any other Englishman. The *Portrait Group*, by Zoffany (99), an awkward composition of four full-length figures (one of whom was the father of Turner's friend Mr. Hawksworth Fawkes, of Farnley Hall), attitudinizing stiffly in the gowns of gentlemen commoners of Christ Church, Oxford, and looking as if they were inlaid on the hardest of landscape backgrounds, is nevertheless as sincere, learned, and bright a piece of prose as one could wish to see.

Fine-Art Gossip.

THE Fine-Art Society has named to-day (Saturday) for the private view of an "Exhibition of Sketches and Pictures from Nature," about sixty in all, and including some important landscapes by Mr. H. W. B. Davis. The public will be admitted on Monday next. On the same dates Mr. Dunthorne, of Vigo Street, opens an exhibition of water-colour drawings by Mr. T. Pyne, representing views "Round the Vale of Dedham."

It is intended shortly to cover with a glass roof the Central Court of the South Kensington Museum, and devote the hall thus gained to the reception of articles in which the Circulation Department is concerned.

In the Library at South Kensington there have just been placed a number of excellent drawings by the late Mr. Ambrose Poynter, father of the Academician, and well known as an accomplished and scholarly architect. They comprise sketches and studies from old buildings in the Ile de France, at Fontainebleau, Coustances, Caen, Evreux, Rouen, and other cities and towns in Normandy, including houses, churches, streets, and architectural details, drawn with firmness, clearness, and considerable dexterity. They have been lent to the Art Department by A. Poynter's son and daughter.

A NOBLE addition was made last week to that magnificent collection of casts from sculptures of all ages and countries which is one of the finest and most instructive portions of the Museum at South Kensington. In the South Court students will find a full-size cast of the lofty and elaborate monument of Carlo Marsuppini by Desiderio da Settignano, now in the church of Sta. Croce at Florence, and one of the finest tombs in the world. It is the crowning instance of Desiderio's "delicate, sweet, and captivating" taste, research, and exquisite skill. Marsuppini, secretary to Pope Eugenius IV., died in 1455, and his statue represents him as lying on his back with his hands crossed the one above the other over a book, which is placed upon his breast. The

placid face and well-arranged limbs and drapery of the scholar emphasize the motive of the work, which is that of perfect easeful rest after toil and suffering. A richly embroidered coverlet lies under the figure, which is raised on a finely designed sarcophagus, decorated with exquisite foliage, while elegant branches of the vine form handles. The statue is placed in a stately and lofty arched recess: within a circle in the tympan the Virgin and Child appear in bold mezzo-relief. On the cornice of the monument, one on each side of the arch, are two genii holding a long garland, the ends of which extend down the sides of the pilasters which enclose the recess. On each side of the base of the monument stands a graceful and spirited statue of a naked boy, who supports before him a shield with armorials.

MR. ARTHUR DASENT contributes to the January issue of the Berks Archaeological Society the first instalment of an exhaustive inventory of the ancient sacramental plate of Berkshire, the compilation of which has been engaging his close attention for the past two or three years. The introductory chapter deals with the treasures of St. George's Chapel, Windsor Castle, where is preserved, amongst other rarities, a Tudor alms-dish of the year 1556, than which none earlier is known to be in use in England.

On the 11th inst. died in Paris, at the age of seventy-six years, the distinguished historical and genre painter M. Carl Louis Muller, Member of the Institute, whose fame became world-wide through his large picture 'L'Appel des dernières Victimes de la Terreur.' Painted in 1850, it was for a long time in the Luxembourg, until it was removed to the Louvre, where it now is. Muller was born in Paris, December 22nd, 1815, and in 1831 entered the École des Beaux-Arts, which was then in charge of Léon Cogniet and Gros. He made his *début* in the Salon of 1834 with a genre painting entitled 'La Promenade.' After this he produced many portraits and illustrations of religious subjects. Among his more important works are 'L'Entrée de Jésus à Jérusalem,' which was in the Salon of 1844; 'Haydée,' 1848, now in the Musée de Lille; 'Lady Macbeth,' 1849, now at Amiens; 'Marie Antoinette à la Conciergerie,' 1857; 'Proscription des Jeunes Irlandaises,' 1859, now at Lyons; 'Une Messe sous la Terreur,' 1863; and 'Le Jeu,' now at Lille. To him were confided the decoration of the Salle des États in the Louvre, and the paintings in the cupola of the Pavillon Denon in the same palace. In 1850 he was appointed to direct the artistic school of the Gobelins. He won a Medal of the Third Class in 1838, a Medal of the Second Class in 1846, and a First-Class Medal in 1848; he had a Première Médaille at the Exposition Universelle, 1855, the Legion of Honour in 1849, and became an Officier in 1859; in 1864 he was elected to fill the eighth *fauteuil* of the Institut. Of course this distinguished artist is not to be confounded with Prof. Karl Muller, professor at Düsseldorf, who was born in 1818, and has frequently exhibited in Paris and London.

M. LE DOCTEUR FOUQUET, who lives at Cairo, and has already made some very important gifts to the Louvre, has again offered to the State a considerable number of interesting examples of the same kind, being specimens of Arab art in the Middle Ages. Most of these relics were procured at old Cairo, from the rubbish heaps which have often furnished choice relics of many sorts. The new collection includes rare enamels, mosaics, cups, flacons of a fine order dating before the foundation of the glass works at Venice, bracelets, amulets, enamelled lamps, incense burners, and inscribed articles in glass. These gifts have been accepted, and they will be placed in the Département du Moyen-Age, that of the Renaissance, and that of Sculpture Moderne.

It is proposed to erect in his native place, Le Mée, near Meulan, a monument to Chapu, the illustrious French sculptor. It will consist of three *steles* of marble, on one of which is a medallion portrait of the artist, on another a similar portrait of his father, on the third a portrait of his mother. A reproduction of Chapu's 'Immortalité,' now in Pere la Chaise, accompanies his own portrait on the central *stèle*.

BAD news comes from Jerusalem. The Turkish Government has voted 2,624l. Turkish for the repair or restoration of the sanctuaries of the patriarchs Abraham, Isaac, Jacob, and Joseph in the village of Haili. This looks serious, and the Palestine Exploration Fund may have its attention drawn to the various dangers of restoration.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Sir Charles Halle's Concerts. Popular Concerts.

To Sir Charles Halle is unquestionably due in large measure the widespread interest aroused in the works of Hector Berlioz during the last decade in this country. His persistent and eventually successful efforts to popularize 'La Damnation de Faust' led to inquiries concerning the other choral and instrumental works of the gifted though extravagant French composer, and one by one they have been presented to the public. That they have not invariably met with acceptance is easily to be accounted for, and in some cases—as for example the 'Messe des Morts'—the unfavourable verdict of amateurs generally must meet with the approval of musicians. In another instance, religious prejudice can alone be advanced in explanation of a curious failure. We refer, of course, to the beautiful work 'L'Enfance de Christ.' That Berlioz's operas are still suffering total neglect is characteristic of a nation which satisfies its musical aspirations through the medium of the concert platform rather than the stage. These remarks are suggested by the two performances of 'Faust' given under Sir Charles Halle on Friday and Saturday last week. For these he brought his Manchester choir, as well as his orchestra, to London. It was interesting, of course, to hear again the Lancashire chorists who made so strong an impression eleven years ago; but 'Faust' was then a novelty, while of late many excellent performances have been given not only at St. James's and the Albert Halls, but by several of our large suburban musical societies, and to this fact must be attributed the slight sense of disappointment which was undoubtedly felt last week. The Manchester basses are remarkably fine, and the remaining contingents sing with faultless precision; but the quality of tone was rather hard and metallic, and the softer passages needed more delicacy. The orchestra, however, was beyond all praise. Not even at the memorable performance at Birmingham last October were Berlioz's picturesque accompaniments more brilliantly played. Mr. Edward Lloyd was unfortunately unable to sing through illness, but Mr. Barton McGuckin was an efficient substitute, and Mr. and Mrs. Henschel were, as usual, faultless, at any rate in their artistic reading of the parts of Mephistopheles and Marguerite respectively.

Signor Piatti made his first appearance at the Popular Concerts this season on Monday evening, and advantage was taken of the occasion to present a new sonata for pianoforte and violoncello from his pen. This is the fourth work of its kind from the same source brought forward within the last seven years at Mr. Arthur Chappell's performances, and it possesses similar characteristics to its companions, quietness and elegance in phrasing being more noticeable than breadth and vigour. In the present instance, however, special justification for the character of the music is found in its title, which is 'Sonata Idillica.' The first movement, *andante* in *c*, and the third, *allegro ma tranquillo*, of course in the same key, are both in orthodox form, somewhat abbreviated. The middle section, in *e* minor, is a brief movement in the *scherzando* style. In all three prominence is given to the violoncello, but the writing for both instruments is flowing and refined rather than brilliant. The sonata was, of course, interpreted to perfection by such artists as the composer and Miss Fanny Davies, and, equally of course, was most warmly received. The pianist gave as her solo Mendelssohn's *Capriccio* in *f* sharp minor, Op. 5, which, in spite of her admirable performance, she did not succeed in making attractive. The remaining instrumental works were Mozart's *Divertimento* in *B* flat for strings and horns, and Beethoven's *Trio* in *D*, Op. 70, No. 1. Mr. Brereton gave an artistic rendering of Handel's somewhat difficult *aria*, "Furibondo spira il vento," from 'Partenope.'

Musical Gossip.

The directors of the Philharmonic Society have completed some of their arrangements for the ensuing season. As usual, seven concerts will be given, the dates being March 10th and 24th, April 7th and 27th, May 11th, and June 1st and 15th. The list of works to be performed includes, besides familiar symphonies, concertos, &c., Dvorak's 'Triple Overture,' Miss Dora Bright's *Fantasia* in *c* minor for piano and orchestra, and Grieg's baritone *scena* 'Der Einsame,' all for the first time. Among the items by English composers are Mr. Cliffe's 'Cloud and Sunshine,' Mr. Cowen's suite 'The Language of Flowers,' Dr. Mackenzie's 'La Belle Dame sans Merci,' a selection from Sir Arthur Sullivan's 'Tempest' music, and Prof. Stanford's overture 'The Queen of the Seas.' The artists already engaged are Madame Sophie Menter, Miss Dora Bright, M. De Greef, Mr. F. Lamond, M. Sapellnikoff, Herr Joachim, M. Ysaye, and Herr Hugo Becker. The programme of the first concert will consist entirely of the works of Mozart. The directors further announce that they have determined to curtail the programme as far as practicable, even to the exclusion of vocal music. On the whole, the scheme so far as it has been completed is calculated to give general satisfaction.

The first performance in London of Dr. Hubert Parry's magnificent 'De Profundis' will be given on Monday evening next by the Highbury Philharmonic Society. The very interesting programme will include Mr. Corder's charming cantata 'The Bridal of Triermain,' Grieg's 'At the Cloister Gate,' and a selection from 'Die Meistersinger.'

GOLDMARK's symphony 'A Rustic Wedding' was revived at Sir Charles Halle's Manchester concert on Thursday last week. Frau Sophie Menter played Rubinstein's Concerto in *c*,

No. 3. The distinguished pianist, who has not appeared in London for some years, will give two or three recitals at St. James's Hall later in the season.

GRIEG has arranged a second suite from his music to Ibsen's play 'Peer Gynt,' and it has been performed with marked success at Christiania, opinions being expressed that it is quite equal to the first suite in attractiveness.

THE Oratorio Society of Augsburg has just celebrated the twenty-fifth anniversary of its foundation with a performance of Handel's 'Messiah.'

MR. RISELEY has forwarded us a copy of the paper on 'The Development and Progress of Local Orchestras in Great Britain,' which he read at the annual conference of the National Society of Professional Musicians at Newcastle-on-Tyne last week. The writer is correct in his views of the generally unfavourable condition of orchestral music in this country, but he is in error in stating that concerts in London "are as badly attended this season as they were last," for both Mr. Henschel and Sir Charles Halle are meeting with considerably increased support, though of course there is room for further improvement. The Richter and Philharmonic concerts have flourished for several years; and the Crystal Palace concerts this season have been uniformly well attended. Reports to the contrary can only have emanated from those who have not taken the trouble to attend the performances and thus make themselves acquainted with the facts. Mr. Riseley is on surer ground when he advocates the establishment of church orchestras. Here is a field open to the thousands of amateurs who are now devoting time to the study of orchestral instruments, and the only inimical influence to be encountered is the prejudice of ecclesiastical authorities, which there is reason to believe is steadily on the wane. The proposal that municipalities should contribute towards the establishment of local orchestras is not likely to meet with a ready response, and an appeal to the House of Commons or to the Throne would be simply hopeless. The policy of *laissez faire* is that which we have pursued as a nation, with respect to music, for several generations, and there is small likelihood of a change. The conference seems to have been, on the whole, a decided success, and we are pleased to learn that the Society is increasing in numbers and influence.

FORTY-EIGHT new operas were produced in Italy last year, but of these thirty-one were only operettas. The numbers are below the average, and the theatres devoted to Italian opera outside the peninsula have decreased from twenty-nine in 1885 to nineteen at the present time.

THE centenary of the birth of Rossini is to be celebrated in various forms at Pesaro. The announcements include performances of 'Guillaume Tell' and 'L'Amico Fritz,' historical and modern concerts, and competitions for local and international musicians.

A BOHEMIAN musician, Baron Rodolphe Prochazka, has seized the occasion of the Mozart centenary to write a pamphlet concerning the composer's experiences in Prague. It is to include documents hitherto unknown, or, at any rate, unpublished.

CONCERTS, &c., NEXT WEEK.

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| MON. | Highbury Philharmonic Society, Corder's 'Bridal of Triermain,' Parry's 'De Profundis,' &c., & Highbury Athenæum. |
| TUE. | Popular Concert, & St. James's Hall. |
| WED. | Mr. and Mrs. Henschel's Vocal Recital, 3, St. James's Hall. |
| THUR. | Mr. Dannreuther's Concert, 8.30. |
| FRI. | London Ballad Concert, 3, St. James's Hall. |
| SAT. | Royal Choral Society, 'The Golden Legend,' & Albert Hall. |
| SUN. | Finsbury Choral Association, Prof. Bridge's 'The Inchope Rock,' &c., & Holloway Hall. |
| | Miss O'Reilly and Miss Fiedler's Chamber Concert, & St. Peter's Institute, Buckingham Palace Road. |
| | Wind Instrument Chamber Music Society, 8.30, Royal Academy of Music. |
| | Sir Charles Halle's Orchestral Concert, 8.30, St. James's Hall. |
| | Popular Concert, 3, St. James's Hall. |
| | Burns's Birthday Concert, & St. James's Hall. |
| | Mr. H. Bauer, Miss K. Bauer, and Mr. H. Walcott's Concert, 8.15, Hampstead Conservatoire. |

DRAMA

Curiosities of the American Stage. By Laurence Hutton. (Osgood, Mollvaine & Co.)—Mr. Hutton's volume is gossiping rather than critical. Concerning American dramatists, actors, and theatres it supplies much interesting and acceptable information, and the illustrations with which it abounds add to its attraction. To being a history it makes no pretence, and it does not even aim at being a record. Its headings are practically five: "The Native American Drama," "The American Stage Negro," "The American Burlesque," "Infant Phenomena of America," and "A Century of American Hamlets." These headings Mr. Hutton rather whimsically calls acts, and the first act he divides into many scenes, such as "The Indian Drama," "The Revolutionary and War Drama," "The Frontier Drama," &c. In some of his "acts"—"American Burlesque" and "Infant Phenomena of America," to wit—we find ourselves unable to take much interest, and we would rather have had ampler information concerning the rise of the drama, even at the risk of the entire excision of these. It is curious to find in the account of "American Hamlets" no one actor looking in the least like the Hamlet that would ordinarily be conceived. Fechter, who figures as an American Hamlet, looks the least ideal of all. Most of them bear unmistakable traces of age. The same would doubtless hold true of an equal number of English Hamlets. The book is likely to be popular, and perhaps in a second edition may be enlarged.

Dramatic Gossip.

MR. GOLLANZ is going to publish in the "Tudor Library" of Mr. Nutt the original draft of 'Gismond of Salerne in Loue,' from the only known MS., the calligraphy and the full rubrication of which will be faithfully reproduced. In an appendix Mr. Gollanz will print the hitherto unedited Latin academic play of 'Romeus et Julietta,' and will discuss the origin and history of the academic play in sixteenth century England.

MESSRS. MACMILLAN & Co. have in the press a volume of plays and miscellaneous poems by Mr. J. Hosken, including the drama 'Phaon and Sappho,' of which an account is given by Mr. Andrew Lang in the current number of *Macmillan's Magazine*.

'THE NEW WING,' by Mr. H. A. Kennedy, which now constitutes the chief attraction at the Strand, is a three-act farce, not particularly brilliant or original. Upon its first production, a couple of years ago, at the same house, it was felt to be thin. Some alteration has accordingly been made, without doing much to strengthen the plot. An attempt to supply a species of actuality is made by presenting the heroine as a young lady of Socialistic tendencies, who regards all property as a wrong, and dwells with unctious upon the merits of the working man. Playing upon her weakness, a young baronet, who is also an architect, disguises himself as an artisan, and so succeeds in carrying off her affections while he is supposed to be papering the walls of the new wing in her father's house. Neither very luminous nor very mirthful is all this. Mr. Edouin succeeds, however—as a working man of venal and bibulous propensities, with a rooted conviction that no maiden can say nay to a plumber—in showing some admirable comic gifts, and carries the burden of the piece upon his shoulders. Miss Beatrice Lamb is the heroine; and Mr. Standing and Miss Nina Boucicault take part in the representation.

Few subjects in poetry seem less promising for the purpose of the dramatist than Longfellow's 'Courtship of Miles Standish.' Mr. Frankfort Moore has seen his way to extract

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